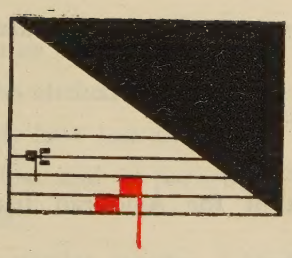
MVSICA DISCIPLINA

A Journal of the History of Music

ARMEN CARAPETYAN
Editor



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DEDICATION

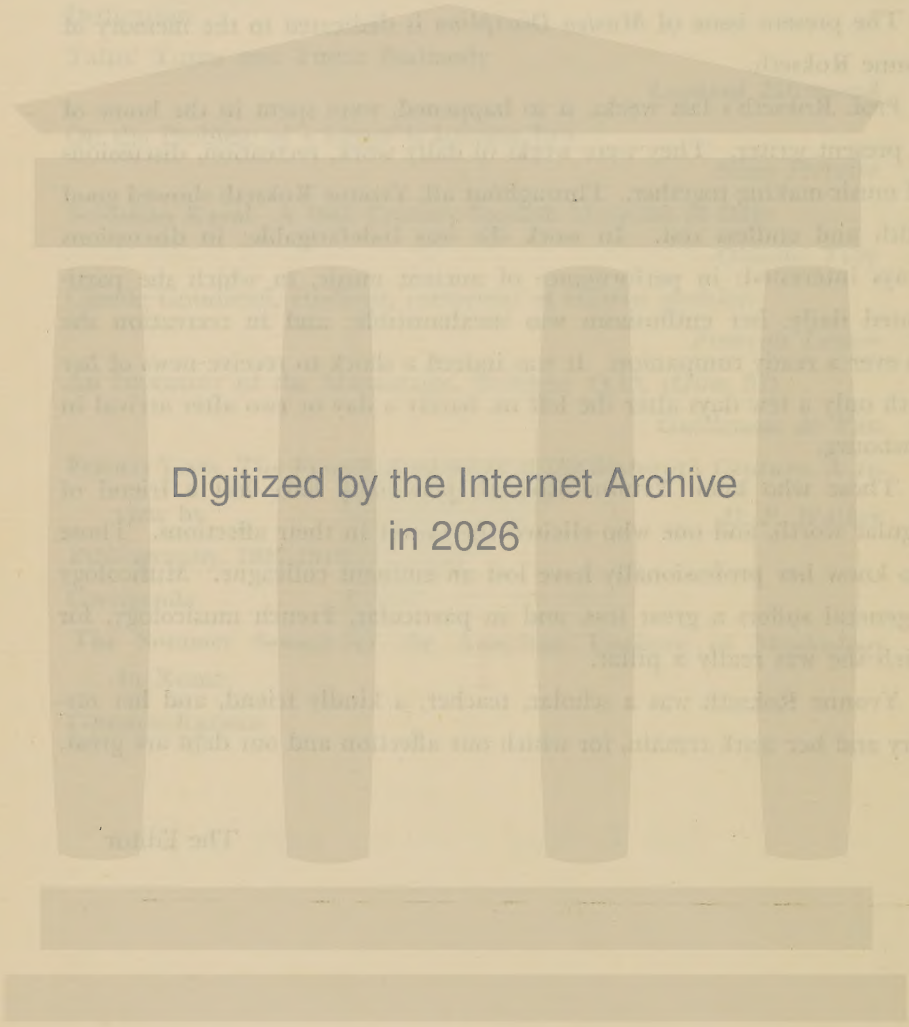
The present issue of *Musica Disciplina* is dedicated to the memory of Yvonne Rokseth.

Prof. Rokseth's last weeks, it so happened, were spent in the home of the present writer. They were weeks of daily work, recreation, discussions and music-making together. Throughout all, Yvonne Rokseth showed good health and endless zest. In work she was indefatigable; in discussions always interested; in performance of ancient music, in which she participated daily, her enthusiasm was inexhaustible; and in recreation she was ever a ready companion. It was indeed a shock to receive news of her death only a few days after she left us, barely a day or two after arrival in Strasbourg.

Those who knew Yvonne Rokseth personally have lost a friend of singular worth, and one who elicited the fairest in their affections. Those who knew her professionally have lost an eminent colleague. Musicology in general suffers a great loss, and in particular, French musicology, for which she was really a pillar.

Yvonne Rokseth was a scholar, teacher, a kindly friend, and her memory and her work remain, for which our affection and our debt are great.

The Editor



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TALLIS' TUNES AND TUDOR PSALMODY

LEONARD ELLINWOOD

Compared with the deserved attention which sixteenth century Lutheran and Genevan hymnody and psalmody have received, the parallel developments in England have received but scant shrift[1]. On the musical side this is especially to be deplored for the motets and secular works of Elizabethan composers are now so relatively well-known that their hymn-tunes and four-part harmonizations come as a marked surprise to the student finding them for the first time.

The German *Gesängbuch* evolved from 1524 throughout the remainder of Luther's life, reaching its first zenith around 1546-8. An abortive attempt to introduce translations of its hymns and tunes into England was made by Bishop Miles Coverdale in his suppressed *Goostly Psalmes,* ca. 1539, but no progress was made in this direction. It will be remembered that the Genevan Psalter evolved from the years 1539 to 1562. The English « Sternhold and Hopkins », or « Old Version » as it was known in the eighteenth century, evolved between 1547 and 1562.

The first real start[2] had been made shortly before 1549 with the publication of nineteen metrical versions without tunes in *Certayne Psalmes, chosen out of the Psalter of David and drawn into Englishe metre by Thomas Sternhold, grome of ye kynge's Maiesties [Edward VI] roobes.* A larger collection containing thirty-seven settings appeared December 14, 1549, after Sternhold's death. In 1551, this was followed by an edition to which John Hopkins added seven more settings. Two years later, Christopher Tye published the first fourteen chapters of *The Acts of the Apostles translated into Englyshe Metre ... with notes to eche chapter to synge and also to play upon the Lute,* actually set in four vocal parts[3]. This work, whose verses were patterned on those of Sternhold, was later

[1] H. E. Woolridge, « Psalter », *Groves Dictionary,* and W. H. Frere's introduction to the historical edition of *Hymns Ancient and Modern,* 1909, contain general surveys.

[2] Julian, *Dictionary of Hymnology,* discusses some previous attempts.

[3] There is a copy in the Boston Public Library.

used by Est and others as a source for such tunes as *Winchester Old, Windsor,* and *Southwark.*

During « Bloody » Queen Mary's reign, the scene of activity perforce moved to Geneva where, in 1556, *One and Fiftie Psalmes* were published, the first of the English Psalters to be accompanied with tunes. During the next six years various additions and changes among texts and tunes were made, until in 1562 under Queen Elizabeth *The Whole Booke of Psalmes* was published in London by John Day. This became the standard form of the « Old Version » and went through seventy-eight editions before 1600 alone. This 1562 edition continued the earlier practice of giving unaccompanied tunes only.

In 1563, Day brought out an edition in the form of four part-books, *The Whole Psalmes in foure partes.* These contained settings of the tunes which had been made by William Parsons with help from Thomas Causton, J. Hake, and Richard Brimle, with a few contributions from N. Southerton and Richard Edwards. Among the prayers appended to the main work were two set by Thomas Tallis[4], « O Lord, in thee is all my trust », and « Remember not, O Lord God ». Both of these were abridgements of motets by Tallis which had appeared in Day's *Certaine Notes,* 1560, the earliest collection of service music and anthems published for the English church. The second work, as given in the 1563 Psalter, was but slightly modified by the omission of repeated phrases and is the longest work in the Psalter. « O Lord, in thee is all my trust » in the Psalter is but the first third of the motet of 1560, and has further rhythmic simplifications as transcribed below. Day's part-books were strictly for choir use, and did not contain all the words of each psalm but merely the first stanza in most instances. While the melodies were usually in the tenor part, they were sometimes placed elsewhere and even distributed among several parts in a single work.

In 1579 a collection of settings by William Damon appeared, with a second edition in 1591. Again in 1585 there appeared a collection of settings of certain tunes, this time in five and six parts, made by John Cosyn. Far more important than these was the edition by Thomas Est (East) in 1592[5]. This contained harmonizations by ten of the best Eliza-

[4] Tallis' Latin works have been published in volume VI of the first *Tudor Church Music* series. Many of his English works, although well listed in *Groves' Dictionary,* have not yet been published.

[5] Cf. ed. of 1844 in Musical Antiquarian Society *Publications,* volume XI.

bethan composers: John Farmer, Richard Allison, John Dowland, Giles Farnaby, Edward Blanks, William Cobbold, Edmund Hooper, Edward Johnson, Michael Cavendish, and George Kirby. Among those set by Kirby is the « Lamentation » of Tallis, using the same text as Tallis, but using Tallis' Meane rather than his Tenor as cantus.

About six years later W. Barley published another Psalter, which followed that of Est fairly closely but which had additional contributions from Thomas Morley and John Bennet; and in 1599 a Psalter appeared with the now nearly standard tunes, but each harmonized by Richard Allison. Est had begun the practice of giving distinctive names to various tunes; his Psalter easily held the field, going through several editions, until Ravenscroft's Psalter in 1621.

This new work was a lineal descendant of Est's but with a much wider base of tunes, including some from various folk sources, and with harmonizations from twenty-one different composers, including all of those of its predecessor. It was the climax of the nearly seventy-five years of development and remained very popular for a long time, passing out of usage only some years after the Restoration as a result of the various editions made by John Playford. Like its predecessors, the melody was still in the « Tenor or Playnsong » part. It was the first to reprint the *Tallis Canon* as transcribed below.

Such was the main current of English psalmody, the evolution of the « Old Version » of Sternhold and Hopkins with its verses from many authors, and its diverse tunes and harmonizations from an equally varied group of composers. We have noted the contributions of a number of the better known Elizabethans. Several made distinct contributions apart from the central stream, which merit more attention than they have received in the past. Fellowes has edited, in the second *Tudor Church Music* series, (No. 79, 80), a set of seven tunes by John Dowland which were composed for the funeral of Henry Noel, an Elizabethan courtier for whom both Morley and Weelkes composed elegies in madrigal form. In 1623 George Wither published his *Hymnes and Songs of the Church* in which he tried to loosen the hold which strict psalmody held over English congregations, an attempt which was only briefly successful. For our purposes, it is interesting because of the sixteen tunes with basses which were contributed by Orlando Gibbons, six of which are still in vogue among twentieth century hymnals. Wither's collection went through several editions, the last as recently as 1881.

* * *

All of this is by way of introduction to a Psalter for which Thomas Tallis wrote and harmonized nine tunes. Matthew Parker, chaplain to Anne Boleyn, dean of the collegiate church of Stoke-by-Claire, Vice-Chancellor of Cambridge and Master of Corpus Christi College, was eventually to become the Archbishop of Canterbury under Queen Elizabeth. However, because of his marriage to Margaret of Mattishall, during Mary's reign he had been forced to resign from all church and academic appointments and spend most of those five years in discreet and well-concealed retirement[6]. In the autobiographical journal which is reproduced in the Parker Society edition of his correspondence, Parker stated:

> And still on this 6 th of August, A. D. 1557 [5 ?]. I persevere in the same constancy, supported by the grace and goodness of my Lord and Saviour Jesus Christ, by whose inspiration I have completed a metrical version of the Psalter into the vulgar tongue.

Written more as a devotional exercise in his own dejection rather than for publication, a few copies, possibly intended only for personal friends, were nevertheless printed by John Day a few years after Parker's elevation to the see of Canterbury, and entered in the registers of the Company of Stationers between July 22, 1567 and July 22, 1568[7]. The full title reads: *The whole Psalter translated into English Metre, which contayneth an hundreth and fifty Psalmes ... Imprinted at London by John Daye, dwelling over Aldersgate, beneath S. Martynes.* The actual name of the author-compiler does not appear until, in a metrical preface to Psalm 119, the name Mattheus Parkerus is used in an acrostic; although « T. Talys » appears at the end of the Bass part of each tune. The book is interesting liturgically, for each psalm is preceded by a metrical « Argument » and concluded by a collect drawn from those found in many of the earlier Latin manuscript Psalters. The collect following the first psalm reads:

> O blessed Father, make us to be as the fruitful trees before thy presence, so watered by the dew of thy Grace that we may glorify thee by the plenteousness of sweet fruit in our daily conversation, through Jesus Christ our Lord.

[6] Cf. Edith Weir Perry, *Under Four Tudors, being the story of Matthew Parker, sometime Archbishop of Canterbury*, London, 1940.

[7] Cf. *Musical Times*, XLIV (1903), 795. There is a copy in the New York Public Library.

How Tallis came to be associated with the work is anybody's guess. He had been a gentleman of the Chapel Royal since 1540, a discreet musician who apparently suffered no persecution from either Catholic or Protestant queens. One of the few specifically dated facts of life is a bit intriguing: on November 25, 1557, Tallis was granted, with Richard Bowyer, a lease on the Manor of Minster in the Isle of Thanet, northeastern Kent. Could this neighborhood, by any chance, have been where Parker spent the years of obscurity in Mary's reign and collaborated with Tallis? More likely is the possibility that the publisher, John Day, who just four years earlier had brought out *The Whole Psalmes in foure partes* should have called Parker's manuscript to the attention of Tallis. But again, why should he have selected Tallis for these settings since he had used relatively little of Tallis' work in either the Psalter of 1563 or in his *Certaine Notes* ... 1560?

However the connection came about, Tallis composed and harmonized eight tunes, one in each of the old church modes, and indicated by means of red and black signs, /\ 𝆑, which tune would fit a given psalm. A ninth tune was given for use with the *Veni Creator* alone. This tune, which is called *Ordinal* because of the liturgical use of the *Veni Creator,* bears a close resemblance to the first half of the fifteenth century carol, « This endris night » [8]. All nine are excellent specimens of English homophonic writing at a time when composers had but little experience in that style. As such, the part-writing, chord successions, and general harmonizations are particularly interesting. In their use in modern hymnals it is remarkable how little alteration is found necessary. The tunes are gathered in a section at the end of the Psalter, and prefaced as follows:

> The nature of the eight tunes:
>
> The first is meek: devout to see,
> The second is sad: in majesty.
> The third doth rage: and roughly brayeth.
> The fourth doth fawn: and flattery playeth,
> The fifth delighteth: and laugheth the more,
> The sixth bewaileth: it weepeth full sore,
> The seventh treadeth stout: in froward race,
> The eighth goeth mild: in modest pace.
>
> The Tenor of these parts be for the people when they will sing alone, the other parts, put for greater choirs, or to such as will sing or play them privately.

[8] *Oxford Book of Carols,* No. 39.

Such instruction appears to be more of a bow to convention than a critical analysis of the music justifies. For example, his *Third Mode Melody* although well set to Parker's verses on Psalm 2, « Why do the heathen so furiously rage together? », has been found equally well suited in a modern hymnal[9] for the text, « I heard the voice of Jesus say, 'Come unto me and rest' ». Likewise, as regards cantus: The *First Mode Melody* has been used in several modern hymnals, but with the Meane rather than Tenor as cantus, and the *Ordinal* melody has always been so used. Several other settings, notably the second, fourth, and sixth, have better melodies in the Meane that in the Tenor. We have already noted the use of the Meane of the *Lamentation* as cantus.

Four tunes, the first, second, third and sixth are in Common Metre Double (86.86.86.86); the fourth and eighth are in Long Metre Double (88.88.88.88); while the fifth is in Short Metre Double (66.86.66.86), the seventh 66.66.66.66, and the *Ordinal,* the only tune of four phrases, is in Common Metre (86.86). As arranged by Ravenscroft, the eighth tune became a regular Long Metre in four phrases. Thus the whole set actually is insufficient for the various metres which Parker used, including the « Gloria Patri for divers metres » printed after Psalm 150.

It is interesting to note the song forms which Tallis employs. As is only natural from the metrical verses he was setting, the phrases are well proportioned. The first, second, and fifth tunes are A.B.C.D, with no repeated phrases; the eighth is similar save that each short phrase is immediately repeated, AA.BB.CC.DD, although usage since Ravenscroft has cut it down to a regular A.B.C.D. The third and fourth tunes are A.A.B.C, the sixth A.B.C.C, the seventh A.A.B.B, while the *Ordinal* is A.B.A.B. in form. These repeated phrases may have been designed in part for the antiphonal uses which Parker designated from time to time throughout the Psalter with lines divided between the « Rectors, Choir, and Meane ». Such a usage is that for the « Argument » to Psalm 136:

Rectors: This carol sweet: exhort us clear
God's goodness great: to praise in choir.

Choir: That men with lauds: should them inure,
For thanks breed thanks: and grace procure.

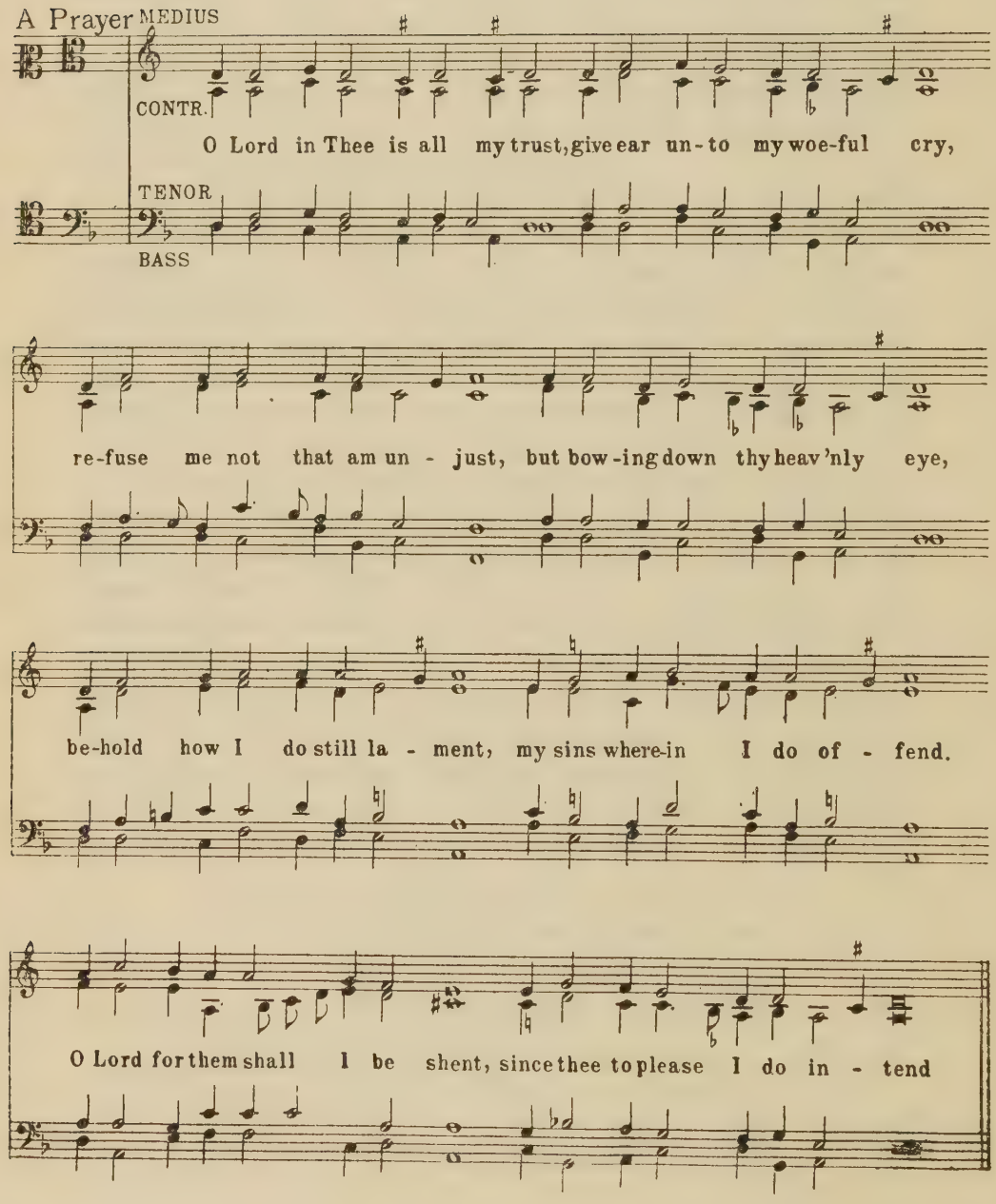
Meane: So ready bendth: his love so pure,
Which will in joy: our hearts assure.

[9] *The Hymnal 1940* of the Protestant Episcopal Church in the U. S.

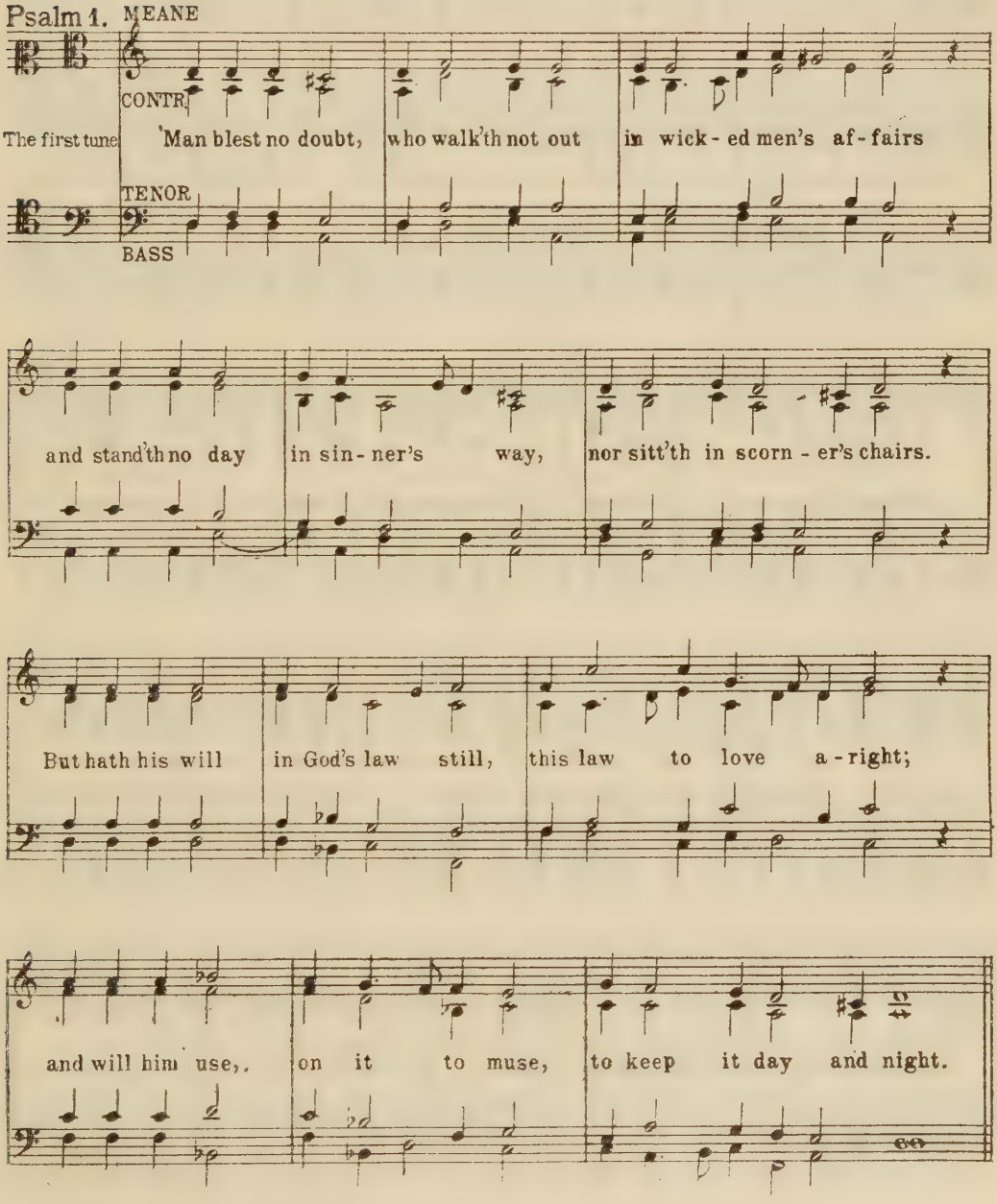
The tunes are given below with bar-lines at the ends of phrases exactly as they occur in the Psalter. There the parts are given separately with the Meane at the top of the left-hand page, the Contratenor beneath, and the Tenor on the opposite page with the Bass beneath. Text for the first stanza, as indicated in the transcriptions, is given with each of the four parts.

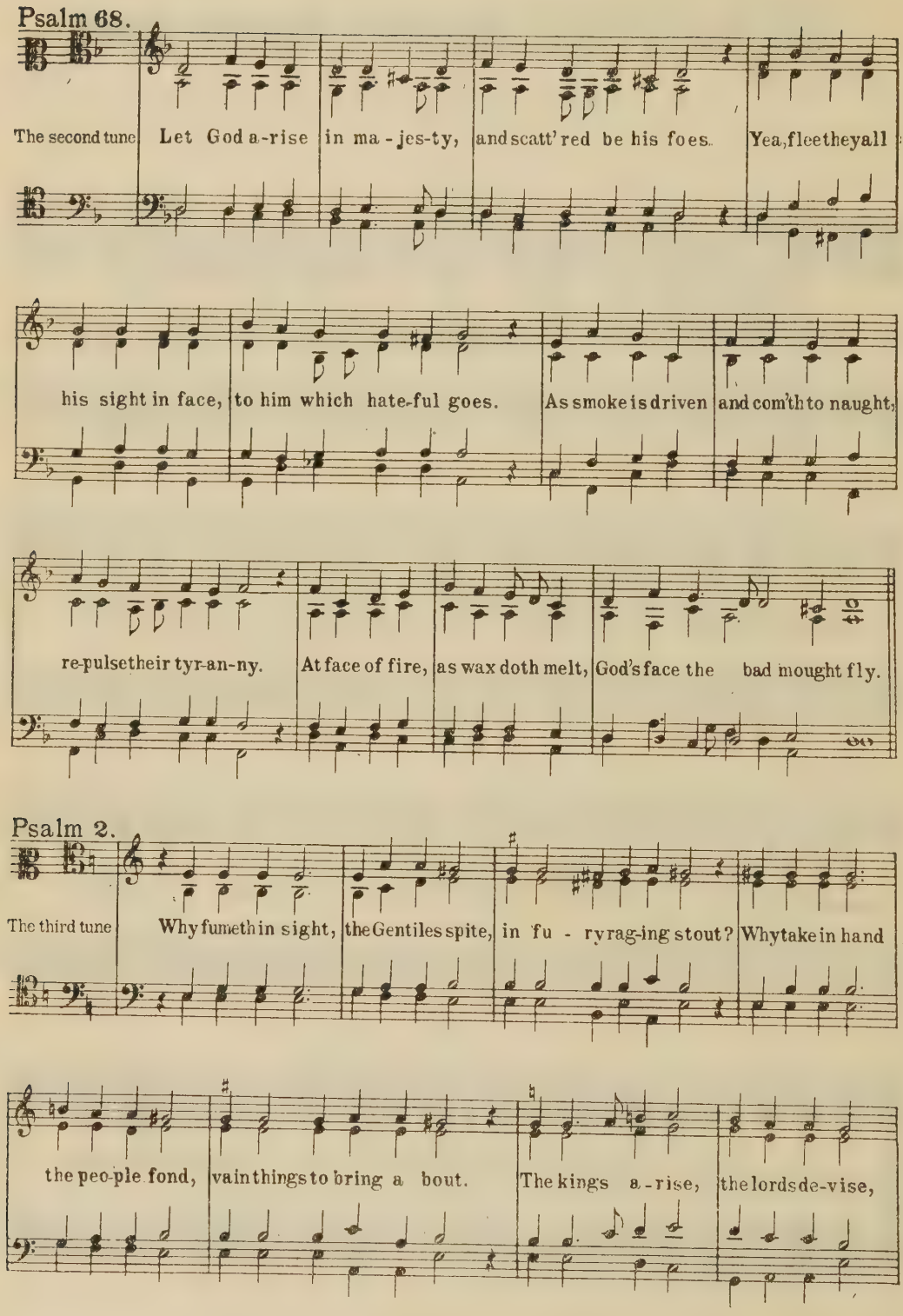
Washington, D. C.

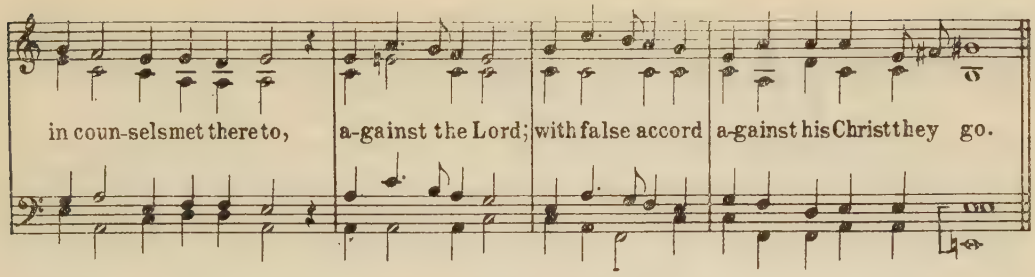
"Lamentation" from Day's Psalter, 1563


A Prayer
MEDIUS
CONTR.
O Lord in Thee is all my trust, give ear un-to my woe-ful cry,
TENOR
BASS
re-fuse me not that am un - just, but bow-ing down thy heav'nly eye,
be-hold how I do still la - ment, my sins where-in I do of - fend.
O Lord for them shall I be shent, since thee to please I do in - tend

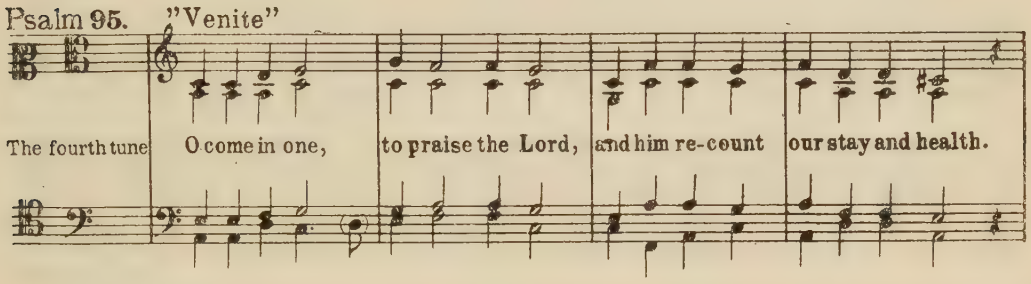
The tunes from Parker's Psalter, 1567

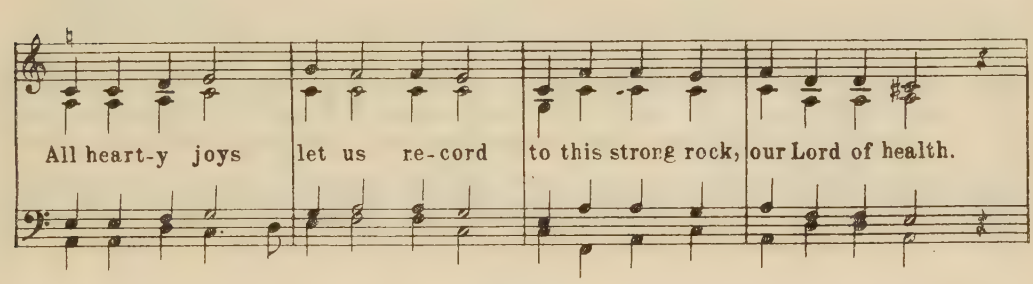

Psalm 1. MEANE
CONTR.
The first tune
'Man blest no doubt, who walk'th not out in wick - ed men's af - fairs
TENOR
BASS
and stand'th no day in sin - ner's way, nor sitt'th in scorn - er's chairs.
But hath his will in God's law still, this law to love a - right;
and will him use, on it to muse, to keep it day and night.

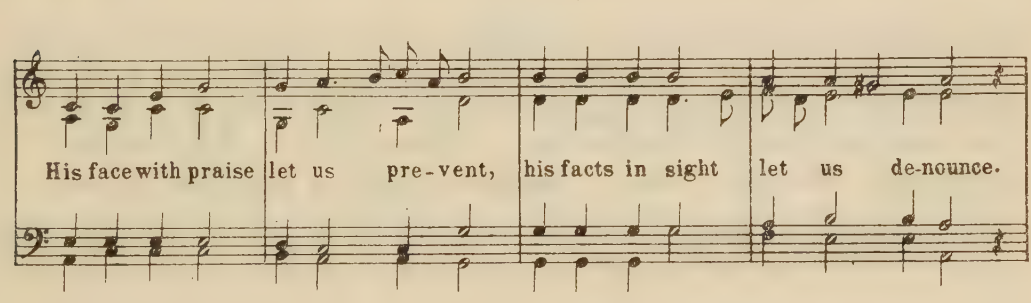

Psalm 68.
The second tune
Let God a-rise in ma-jes-ty, and scatt'red be his foes. Yea, flee they all
his sight in face, to him which hate-ful goes. As smoke is driven and com'th to naught,
re-pulse their tyr-an-ny. At face of fire, as wax doth melt, God's face the bad mought fly.
Psalm 2.
The third tune
Why fumeth in sight, the Gentiles spite, in fu-ry rag-ing stout? Why take in hand
the peo-ple fond, vain things to bring a bout. The kings a-rise, the lords de-vise,

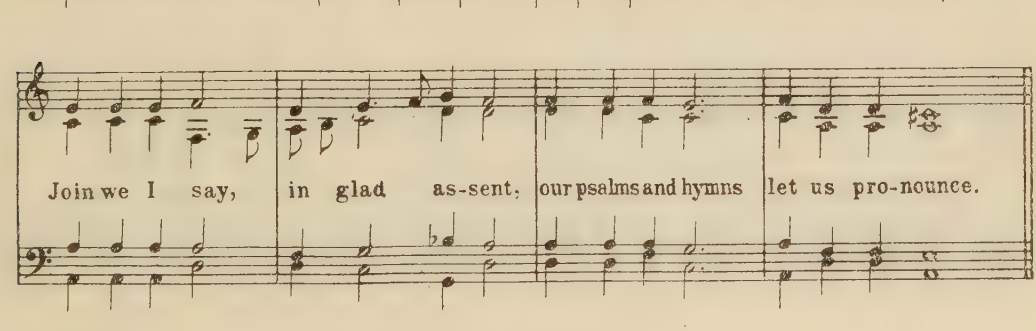


Psalm 95. "Venite"

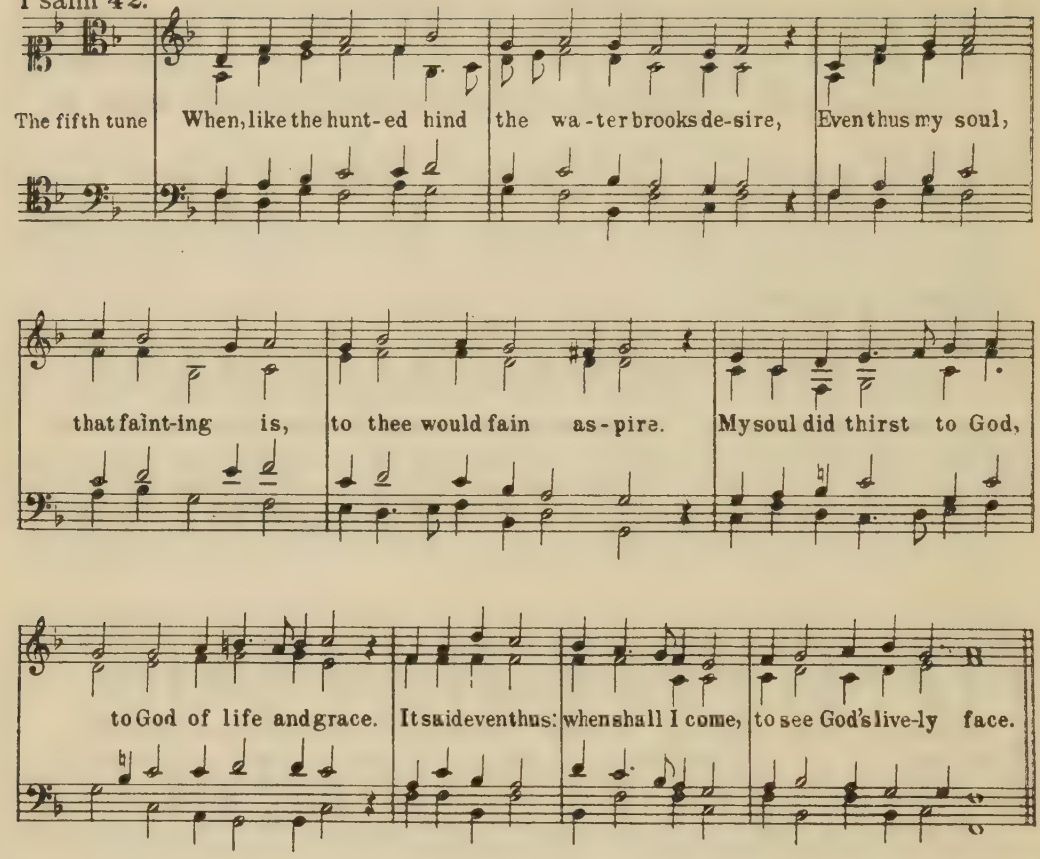




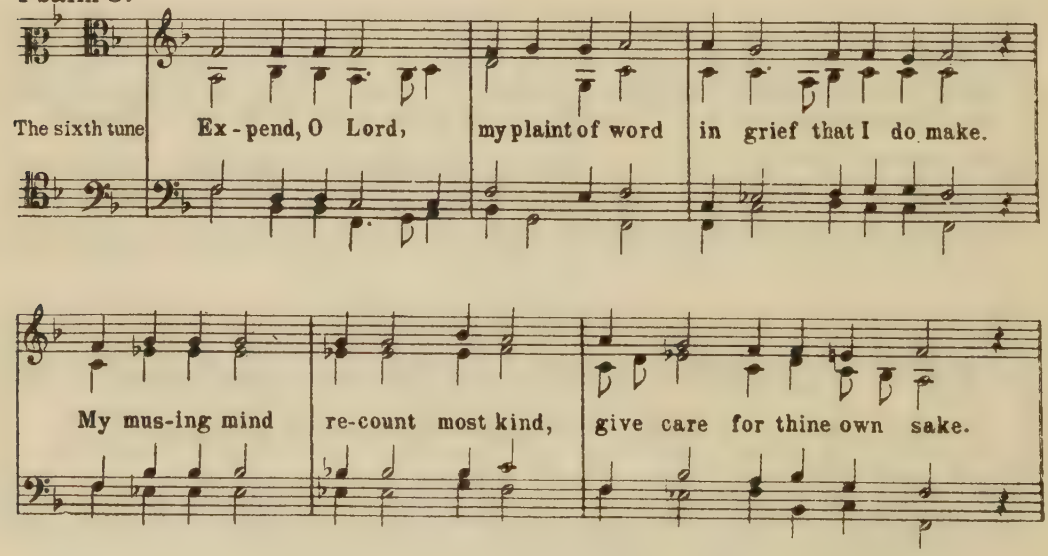


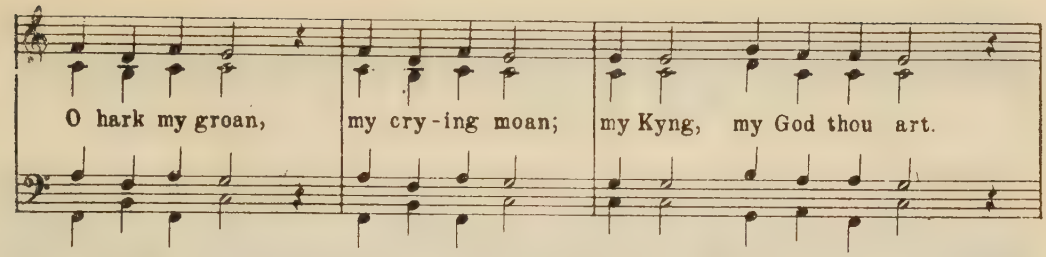


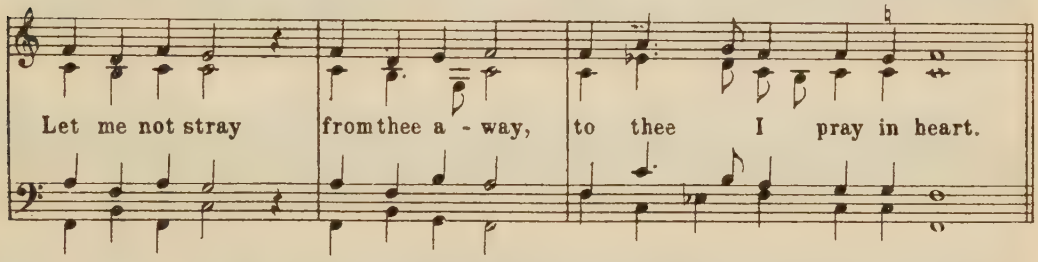
Psalm 42.


The fifth tune
When, like the hunt-ed hind
the wa-ter brooks de-sire,
Even thus my soul,
that faint-ing is,
to thee would fain as-pire.
My soul did thirst to God,
to God of life and grace.
It said even thus:
when shall I come,
to see God's live-ly face.

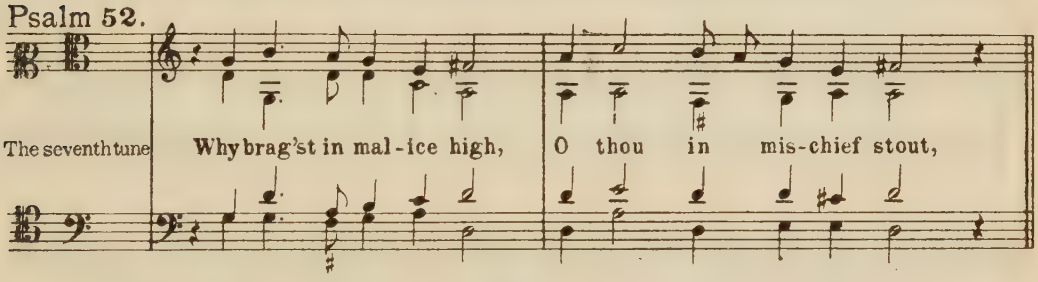
Psalm 5.

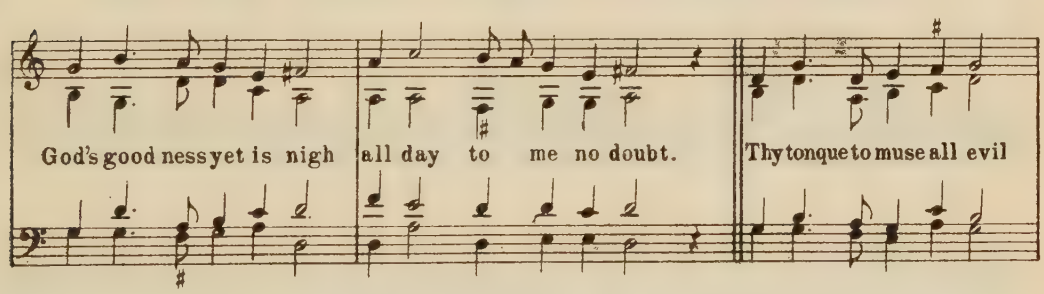
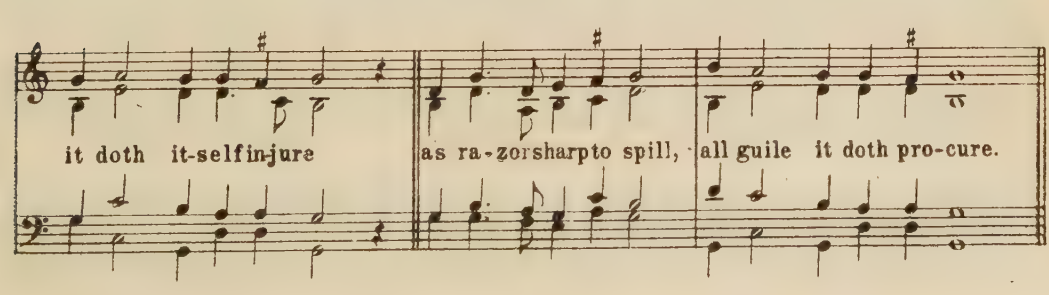

The sixth tune
Ex-pend, O Lord,
my plaint of word
in grief that I do make.
My mus-ing mind
re-count most kind,
give care for thine own sake.

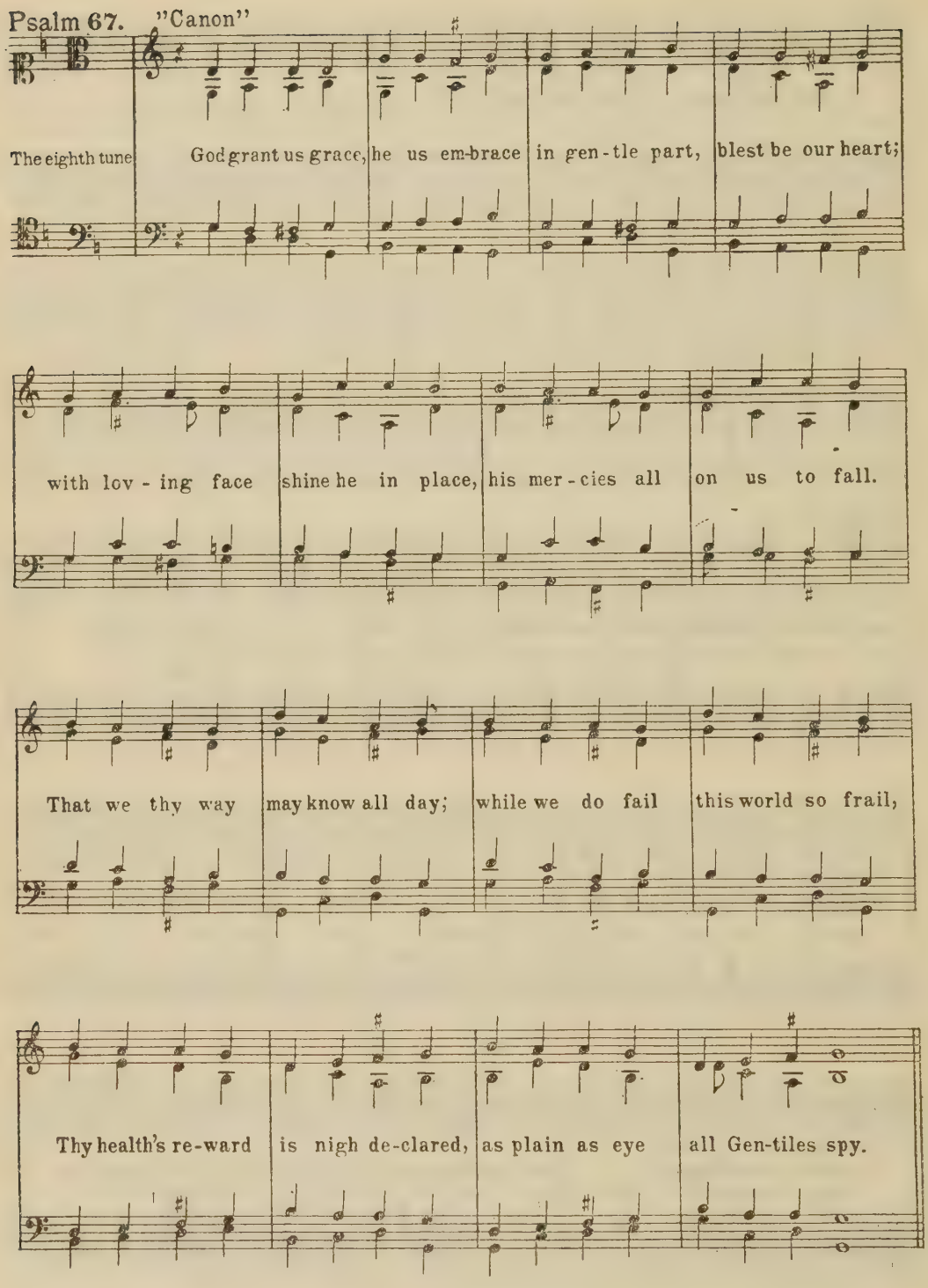

O hark my groan, my cry-ing moan; my Kyng, my God thou art.


Let me not stray from thee a-way, to thee I pray in heart.

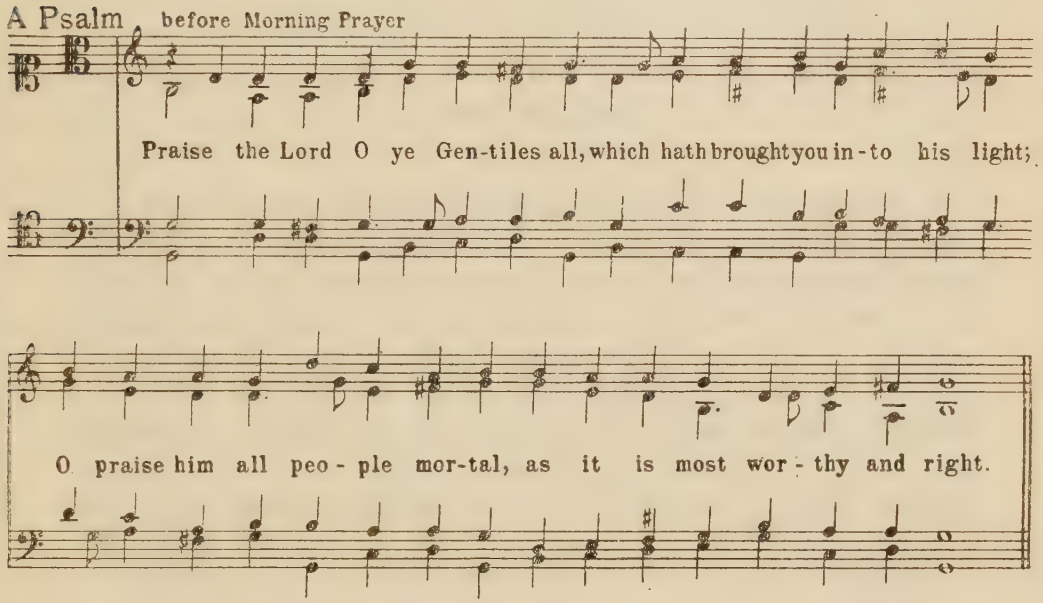
Psalm 52.


The seventh tune
Why brag'st in mal-ice high, O thou in mis-chief stout,

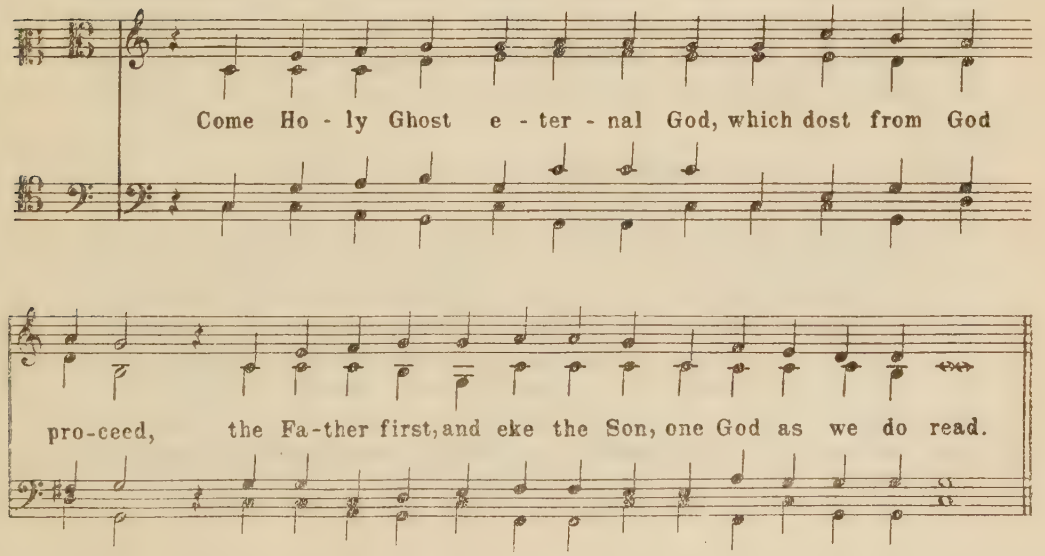

God's good ness yet is nigh all day to me no doubt. Thy tonque to muse all evil

it doth it-self in-jure as ra-zor sharp to spill, all guile it doth pro-cure.


Psalm 67. "Canon"
The eighth tune
God grant us grace, he us em-brace in gen-tle part, blest be our heart;
with lov-ing face shine he in place, his mer-cies all on us to fall.
That we thy way may know all day; while we do fail this world so frail,
Thy health's re-ward is nigh de-clared, as plain as eye all Gen-tiles spy.

The same as arranged in Ravenscroft's Psalter, 1621


A Psalm before Morning Prayer
Praise the Lord O ye Gen-tiles all, which hath brought you in-to his light;
O praise him all peo-ple mor-tal, as it is most wor-thy and right.

"Ordinal" from Parker's Psalter, 1567



ON THE PROBLEM OF « SUMER IS ICUMEN IN »

NINO PIRROTTA

After the very remarkable progress made in the last decades in our knowledge of the polyphony of the 13th and early 14th centuries, and especially of the English polyphony of this period, we cannot accept today without question the date (about 1240) formerly ascribed to the famous English *rota* « Sumer is Icumen in ».

I had indicated this date, though expressing doubt, in a study of mine on the origin of the Italian *caccia*[1]. But, having acquainted myself with two important recent studies by M. F. Bukofzer and by B. Schofield[2], in which this subject is extensively discussed, I have come to change my view.

Let us state briefly the fundamental points of these two studies.

It is well known that the musical notation of « Summer is Icumen in », as found in the Ms Harley 973 of the British Museum, shows two successive stages; that is, the hands of two writers, the second of which has modified the original version. According to Wooldridge, who first mentioned this circumstance[3], that which was most notable in the modification concerned melody. As regards rhythm, the later hand only modernized the notation, by indicating with two different forms of notes, *longa* and *brevis* (the latter in the lozenge shape that characterizes English mu-

[1] « Per l'origine e la storia della caccia e del madrigale trecentesco », I, in *Rivista Musicale Italiana,* XLVIII (1946), p. 315. The present article was originally planned as an additional note to a third part of my study (the second appeared in the *RMI,* XLIX (1947), pp. 121-42). Here I have the opportunity to reaffirm, as regards England, the opinions I have there expressed on the unity of the Western musical culture in the Middle Ages and the progressive attitude of the so-called « peripheral » schools in England and Italy, especially in secular practice.

[2] Manfred F. Bukofzer, « Sumer is Icumen in. A revision » in *University of California publications in Music,* vol. 2 (Berkeley, 1944), pp. 79-114. B. Schofield, « The Provenance and Date of Sumer is Icumen in » in *Music Review,* IX, 2 (May 1948), 81-86.

[3] *Oxford History of Music,* I, 1905 (1 st ed.), 328.

sical manuscripts of this time), the same ternary rhythm, which was implicit in the preceding « modal » notation.

Bukofzer, on the other hand, has proved quite convincingly that the original version of the *rota* was already in mensural notation and that such notation indicated a binary rhythm, turned into ternary by the second writer. On these two arguments — mensural notation and duple rhythm — he bases his statement, supported also by theoretical references and many stylistic comparisons with various polyphonic pieces in English sources from the early 14th century, that the most probable date of the composition of the *rota* must be about 1310.

This constructive part of the article by Bukofzer is preceded by a criticism of the elements on which the previous date, 1240, was based. This date was fixed on the Obits of ecclesiastics and benefactors of the Abbey of Reading, recorded in a calendar that follows the *rota* in the Harley manuscript, and in an other calendar contained in the Ms Cotton Vespasian E. V. Bukofzer affirms that, as the Harley manuscript is a miscellaneous collection, there is no intrinsic relation between its various sections. If such a relation between the *rota* and these monastic calendars is no longer to be accepted, not only the date 1240 becomes untenable, but also the hypothesis that the *rota* may have come from Reading fails to be demonstrated.

Schofield's article is written principally against the assertions contained in this part of Bukofzer's article. It is possible that Bukofzer has been led too far by his convinction that the date 1240 could not be maintained; in fact, Schofield reaffirms the connection of the musical section of the Harley manuscript including the *rota,* with the calendar, pointing out that the latter is written on the *verso* of the last page of music. Consequently he believes that the traditional method in dating the *rota* is right. and he gives the year 1260 as extreme limit.

Moreover, Schofield finds evidence for the provenance of « Sumer is Icumen in » from Reading, or from its cell Leominster, in a document preserved in another section of the Harley manuscript, namely, the index, already edited by Ludwig[4], of a vast musical codex which has been lost. This document as « Index of the Winchester Codex » is known also by Bukofzer and is extensively quoted by him; but Schofield proves that the attribution to Winchester is based on a mistake in reading, made

[4] Fr. Ludwig, *Repertorium organorum recentioris et motetorum vetustissimi stili,* I. Halle 1910, 267-278.

by Ludwig[5], and that in the list of musical compositions of which the index is composed there are mentioned at least the names of three ecclesiastics belonging to Reading or to Leominster: 1) R. de Burg[ate], Abbot of Reading from 1268 to 1290, 2) W. de Wint[on], who was the owner of the lost musical codex to which the list refers, (we know that he gave some books to the Abbey of Reading and that he was at Leominster since 1276, then at Reading at least until 1284), 3) W. de Wic[umbe]), who appears to have for some four years copied in Leominster several manuscripts, among which a few contained polyphonic music.

Schofield also reminds us that since the end of the 12th century the Abbey of Reading and its cell Leominster possessed many musical books.

* * *

What, then, is the true date of « Sumer is Icumen in »?

As I have no direct knowledge of the numerous documents quoted by the two authors, I hesitate in expressing an opinion in favour of either thesis. However, by examining the copious and accurate data found in both writings (whose contents are far richer than it may appear from the rapid summary we have given) it does not seem to us that the divergtncen between the two opinions are as great and irreconcilable as they appear to be at first sight.

Although the relation between our *rota* and the calendar is, after Schofield's statements, reaffirmed and quite evident, we do not see why our *rota* must necessarily be dated no later than the year 1260. That should be an extensive and not rigorous interpretation of the analogy — really existent — between the Harley and Cotton Vespasian calendars. It is true that the date of the latter is necessarily contained between 1238 and 1261, the Obit of Abbot Adam (1238) being the latest of those indicated in the original writing, whereas the Abbot Richard's (1261) is the earliest of those added later. But the month of March, in which Richard's death occurred, is missing in the Harley calendar, which is interrupted after the first two months of the year. Therefore, the element which was taken to determine the year 1261 as extreme limit for the date of the Vespasian calendar does not hold for the Harley one.

Only if the month of March, too, had been included in the Harley manuscript could we have fixed with a documentary evidence the date

[5] According to Schofield, *Op. cit.*, 82, the title of this list, read by Ludwig « Ordo .i. W. de Vin*cestre* » must be read, instead, « Ordo .li. W. de Wint' » (i.e., « Ordo li*bri* W. de Win*ton* »).

of the calendar and of the *rota* before or after 1261. As such evidence is missing in the manuscript we are free to follow the musical evidences, emphasized by Bukofzer, which suggest a later time.

To this purpose we find a subsidiary argument in the index of the so-called Winchester, but more probably Reading, codex. Schofield affirms (p. 86) that the names recorded in this list suggest the end of the 13th century and not the beginning of the 14th; but it seems to me that only a date within the last two decades of the 13th century corresponds with his assertion and with the dates, given by himself, about R. de Burgate and W. de Winton. It is now for Mr. Schofield to decide whether the chronological terms now suggested can be made to agree also with the paleographic aspect, not only of the capital letter, but of the whole literary text of our *rota* and its explanatory canon.

These terms can be quite acceptable, in my opinion, also from the point of view of musical paleography. I refer to Bukofzer's article, containing valuable information on English musical paleography. Bukofzer admits 1280 as a *terminus ante quem non* for the use of mensural notation in England (p. 85 and 87). Moreover, he emphasizes the fact that the mensuralism of the *rota* has in both versions quite a primitive, nay, even pre-Franconian aspect, since it makes use of only two types of notes and excludes the exact measurement of rests and ligatures[6]. Therefore the *rota,* as regards its mensural notation, might be dated from 1280 also in Mr. Bukofzer's opinion.

Bukofzer, however, seems to have been chiefly influenced, in suggesting the date about 1310, by the binary rhythm of the first version. This is the only point on which I quite differ in opinion with my eminent colleague.

The fact that the binary rhythm appears in the French polyphonic works only about the end of the 13th century does not seem to me a sufficient reason for excluding the possibility that this rhythm might already be known in England at the same time as that accepted for its appearance in France (to which no doubt Bukofzer alludes when mentioning « the Continent »), or even earlier. French musical culture had undoubtedly a leading role in the elaboration of the polyphonic technique of the time; but it appears to have been singularly behind as regards binary rhythm.

[6] Bukofzer, *Op. cit.*, p. 83. The passage refers to the actual notation of the *rota,* but is also valid, with better reason, as regards the original notation.

G. de Van emphasized this in his courses during the last term, held in Florence, of the American Institute of Musicology in Rome. He remarked that the doctrine of the *tempus imperfectum* is very briefly and inconsequentially traced also in the *Ars Nova* by Philipp de Vitry, in the third decade of the 14th century, whereas it is clearly and perfectly defined in an Italian treatise probably earlier than Vitry's — the *Pomerium* by Marchettus of Padua [7].

It has not yet been explained what delayed in France the definition of binary rhythm in the frame of mensuralistic system. The influence exercised by the idea of perfection, connected with the ternary principle, explains only an aspect — perhaps not the most essential — of this phenomenon. Another element against binary rhythm may have been its vigorous and rude character, so much more accentuated as it is associated with the most striking feature of the French motet, namely, syllabic recitation. This was in contrast to the concept of sweetness, which in those days was considered the ideal of musical beauty. One must also consider to what extent the characteristics of the French accentuation contributed in favour of ternary rhythm.

At any rate, this is not the only field in which French music is less « progressive » (here, of course, by the idea of progress a mere chronological meaning is implied and not necessarily also an increase in artistic beauty). In different ways, and independently from each other, England and Italy appear to have been more modern as regards the development of harmonic taste [8]. Prof. Handschin would explain these phenomena in terms of musical psychology, as a counterbalance to the great refinement obtained in French music in other respects. However, I think that what might seem a lack of French musical sensibility must have been favoured by an accentuated and widely spread spirit of aesthetic purism which characterised French music since the second half of the 13th century.

As a matter of fact the atmosphere of the great French polyphony of

[7] According to H. Besseler, « Die Motette von Franko v. Koln bis Philipp v. Vitry » in *AMW*, 1927, pp. 196, 207 ff., the *Ars Nova* may be dated from 1320. Marchettus' *Pomerium* was dedicated to Robert d'Anjou, King of Naples (1309 to 1343), but the dedicatory epistle, according to G. de Van, seems to agree with the condition of a monarch in recent accession to the throne, and so must be attributed to the beginning of Robert's reign.

[8] Bukofzer (*Op. cit.*, 102) mentions, besides the well known English preference for the chord of the sixth, the taste for great resonance, manifesting itself in the increased number of voices.

this period was the least suitable to the development of new musical tendencies. It is dominated by a conservatism — perhaps originally linked to its liturgical function, but soon turned into stylistic exigency — which admits the possibility of development and innovation only in the directions admitted by a technical scheme already fixed and rationalised. Finally, a sort of « art for art's sake » limited itself to a more and more refined and subtle application of the rules of the game, in which the intellectual pleasure of such stylistic elegancies get the better of any other more instinctive form of musical enjoyment [9].

On the contrary, a more fertile ground for new technical and artistic experiences is afforded by other fields of polyphonic art in so far as they were less dominated by French stylistic purism. I refer to the so-called « peripheral » schools. Bukofzer mentions (p. 101) as a characteristic of the whole English polyphony (not only of the « Sumer is Icumen in ») the tendency to merge forms and styles. The result of this fusion, he adds, was something new in itself, representative of the typical English style. More or less at the same time, an analogous phenomenon — even more accentuated — gave origin to the style and forms of poliphony of the Italian Trecento. We have here the most striking evidence of a free treatment of French stylistic rules in both countries.

A distinction must be made, however, also in these « peripheral » schools, between sacred and secular works. It is probable that the religious compositions must have been still somewhat more influenced by the French stylistic patterns, whereas, a greater independence was exercised in compositions on secular texts. All this is quite evident in the case of Italian polyphony, whose splendid flourishing is entirely connected with the secular practice. As for England, we find also evidence in what Bukofzer remarks on the subject of the two versions of the « Sumer is Icumen in »: there is no question of innovations in the latter, because its mensural notation does not modernize that of the former. Nay, it softens in a more traditional ternary rhythm the crude non-conformism of the original duple meter. Therefore, rhythmic and melodic modifications were brought to our *rota* by the so-called second writer [10] in view of its adaptation to a new religious text, and were inspired by the traditional

[9] The tendencies of the *Ars Nova* reacted to it only in part and not for long.

[10] As Bukofzer remarks, the expression « second writer » is only a useful convention and does not necessarily mean the intervention of a second person. At any rate, it is not necessary to imply a notable temporal difference between the two versions.

ideal of sweetness, and by the desire for eliminating all technical audacity and realistic rudeness of the first version [11].

On the ground of these differences between sacred and secular polyphony it is, in my opinion, possible to ascribe our *rota* an earlier date. The work may have also anticipated the theoretical statements on binary rhythm. In fact, even more than sacred polyphony, English theory must have been influenced by the French technical and stylistic conservatism. This may be imagined as a consequence of the direct suggestion of French theoretical works. Now, while in France theory often in this period determined practice, its authority may have influenced the English theorists to accept with reluctance and delay those innovations of local practice that did not agree with the French tendencies — above all, those occurring, *more lascivo,* in the secular practice.

At any rate, it is also possible that our *rota* was not the only example of binary rhythm in England at the end of the 13th century. Bukofzer quotes (p. 91, text and note 10) several pieces in binary rhythm in the repertory of the Worcester manuscript. He discusses (particularly for the similarities which it presents with our *rota*) the motet « O pastor patris », contained in a fragment of parchment originally belonging to the Worcester manuscript but afterwards employed as filleaf of the Ms Hatton 30 [12]. Now, in my opinion, the index of the lost Reading codex gives a more valuable evidence as regards the date of the Worcester pieces than as regards our *rota,* because it enables us to place to the end of the 13th century at least those pieces from the Worcester manuscript which have been up to now identified with pieces in the Reading list. As Bukofzer gives a complete list of such pieces, it will easily be seen that one of them is written on the *recto* of the Hatton 30 filleaf, whose *verso* contains the motet in binary rhythm, « O pastor patris », already quoted on account of this relationship with « Sumer is Icumen in » [13].

I have tried to eliminate the reasons which may have compelled Bukofzer to ascribe to our *rota* a date as late as 1310 [14].

[11] In fact a religious text was added to our *rota,* perhaps by the so-called second writer, in the Harley manuscript.

[12] See Bukofer, *Op. cit.,* 89-93, containing also two facsimiles and a partial transcription of « O pastro patris ».

[13] Bukofzer, *loc. cit.*

[14] The nine points in which Bukofzer sums up his formal and stylistic discussion

There are no documentary objections to such a date; however, in view of the above considerations, it seems to me that our *rota* as a secular piece, may be dated from the early epoch of mensural notation in England: that is, from the last two decades of the 13th century.

Such intermediate date might perhaps reconcile the views of Bukofzer and Schofield and agree with the paleographical aspect of the manuscript. It corresponds also (but it is only a secondary circumstance) with the dates of the persons quoted in the index of the lost Reading codex.

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I do not wish to make this note excessively long. I would however add the following remarks, though they have no connection with the date of « Sumer is Icumen in ».

« *Sumer is Icumen in* » *as a circular canon* - The manner of performing our *rota* is discussed by Bukofzer on page 104 of his article. The solution there indicated, and adopted also in the transcription of the original version, consists of carrying the melody through in the uppermost voice of the canon once, only, stopping the other voices accordingly.

It seems to me that there are several arguments in favour of its performance as a perpetual or circular canon: 1) There is no possible interpretation of the rest in the Ms Harley 978, placed after the last note of the melody of the *rota,* if the writer had not meant the piece to end there. It may only indicate a silence before the repetition of the same melody. 2) In the solution preferred by Bukofzer, only the first two voices perform entirely the most characteristic, expressive element of the piece — the cuckoo call; it is stopped in the third voice and not even begun in the fourth (see the above mentioned transcription by Bukofzer). 3) The term « *rota* », used in the Harley manuscript itself to designate the composition, suggests the idea of circularity, this suggestion lacking in terms as *caccia* or *fuga*. Only the circular canon (I insist for obvious reasons on this expression, instead of using the other one, « perpetual canon ») accounts for the term *rota*.

It may be added that the same idea of circularity is expressed also by the term *revertendo,* which occurs in the canon of the *chace* « Talent

of the *rota* (*Op. cit.*, 102) are directed against the date 1240 and are rather weakened by the shifting of the date to some forty or fifty years later. At any rate the reply to them is already implicit in all I have said on notation and rhythm.

m'est pris de chanter » in the manuscript of Ivrea, Biblioteca Capitolare. Bukofzer quotes this piece on the ground of its similarities with « Sumer is Icumen in », both compositions being cuckoo songs in canon. Besides, I have also indicated that the interpretation of « Talent m'est pris » as a crab-canon is erroneous, it being, instead, a circular canon for three voices [15].

The *rota* as a circular canon would represent, in the evolution of the structural principle of the canon, a very important intermediate link between the *rondellus* and the canon in strict sense. The idea of circularity is implicit also in the term *rondellus,* such as it was used and defined first by Walter Odington [16]; the procedure consists of passing the same melodic elements in turn to all voices, without repetition *da capo* of the piece. But, if we accept the hypothesis [17] that the *rondellus* might be sometimes performed also with the successive entries of the voices, the complete performance of all the simultaneous elements would only be possible by means of repetition, beyond the limits of the first exposition. Thus the principle of tht *rota* (circular canon) would begin to be established.

The following schemes will make this idea clearer. In the first, we have the scheme of *rondellus* according to the description by Walter Odington; in the second, the same scheme (between the two vertical bars) is realized by the entries of the voices, one after the other, in the form of a canon.

1.)	2.)						
c a b		a b	c a b	c
b c a		a	b c a	b c
a b c			a b c	a b c

Against the execution of « Sumer is Icumen in » as a circular canon Bukofzer remarks that it would produce in the polyphony some relations of consecutive unisons. The same inconvenience happens, however, in a still higher degree, in some French *chaces,* for istance in « Tres dous compains », though they are only three-voice canons and certainly composed at a later time.

[15] *RMI,* XLVIII, 318 and note 25. For the explanatory canon see also *ibidem* note 8.

[16] Coussemaker, *Scriptorum de Musica Medii Aevi Nova Series,* I, Paris 1864, 246-47.

[17] H. Riemann, *Handbuch der Musikgeschichte,* 1, 2, 2nd ed., Leipzig 1920, 215.

Diffusion of « Sumer is Icumen in » — It is a peculiarity of the above mentioned *chace* from the Ivrea manuscript « Talent m'est pris », that many versions of it can be found, although more or less modified, in many manuscripts differing in origin and time [18]. We may then infer that it was known in various epochs and in different places, though with notable variations both in music and text [19]. Why did this not happen with our English *rota,* which is far more important from a technical as well as a musical point of view, and whose similarities with « Talent m'est pris » have been above mentioned?

May we think that this was caused by the exceptional character of the piece, whose complexity and difficulty of execution discouraged the musicians of the time? If such is the case, the attribution of our *rota* to Reading would not only mean that it was known and performed in this Abbey, but would also imply that it had been in all probabilities composed by a musician in Reading, or at least related to this centre [20].

However we have, I think, some arguments to support the hypothesis that our *rota* was known elsewhere, in England and in other countries, even if, on account of its exceptional character and difficulty, it could have been diffused, like « Talent m'est pris », only in simplified and more or less altered versions.

Bukofzer set before himself the question whether the above mentioned French canon, with its various versions, may have been a continental derivation from « Sumer is Icumen in ». We quite agree with his negative answer, even referring to the interpretation of the former as a circular, and not as a crab-canon. Neverthless, the coincidences already noticed

[18] Ivrea, Biblioteca Capitolare, fol. 10 and fol. 52 (two different versions); Innsbruck, Universitätbibliothek, Wolkenstein Ms., fol. 31-31*v*; Prag. Universitätblibliothek, XI E 9, fol. 249*v*. It was also contained in the lost Ms. of Strasbourg, 222 C 22, fol. 59*v*. See Ch. Van den Borren, *Le manuscript musical M. 222. C de la Bibliothèque de Strasbourg,* Bruxelles 1924, 107-08, and Fr. Kammerer, *Die Musikstücke des Prager Kodex XI E 9,* Augsburg 1931, 25 ff. The transcriptions, *ibidem* 137-140 are based on the interpretation as a two-voice crab-canon.

[19] See Kammerer, *Op. cit.,* 137-140. Besides the melodic variants (also between both Ivrea versions), the *prolatio* is ternary (*maior*) in the Ivrea Ms, binary (*minor*) in the other sources. The Innsbruck and Strasbourg codices substitute the original French verses with two different German texts.

[20] On the contrary, we cannot affirm the origin, either in Reading or in Worcester, of the pieces quoted in the index of the lost W. de Winton's codex and now identified in the Worcester repertory.

in both pieces [21] make it highly probable that the composer of « Talent m'est pris » had the English canon in mind as a pattern.

A further circumstance may be added. The unusual number of voices required for the performance of « Sumer is Icumen in » reminds us of the strange information given by an Italian text, a small treatise found by Debenedetti in the Ms Venice, Marciana, lat. cl. 12, 97 [22]. What is said in this work in the paragraph on the *Cacie sive Incalci* is quite in disagreement with all we know about the actual Italian practice of this kind of compositions; so much more so as it admits the possibility of polyphonic settings for five voices, whereas the preference accorded to a two-voice setting is the characteristic feature of the whole Italian polyphony of this time.

Since in all 14th centure we know neither Italian nor French pieces for more than four voices, we can suppose that the anonymous Italian writer had, directly or indirectly, known a more or less genuine version of our English *rota*. It is also possible, of course, that he had in mind not a particular composition, but a type of canonic compositions in general which, as « Summer is Icumen in », employed an unusually large number of voices. However, the Harley manuscript of our *rota* being the only one of its kind known to us, it is perhaps less admissible to assume that many other such characteristic pieces completely disappeared, than to assume that there existed other manuscripts of « Sumer is Icumen in », and diffused in England, France and Italy.

« *Sumer is Icumen in* » *as a six-voice composition* — As Bukofzer remarks, the six-voice setting of our *rota* accords with the preference by the English composers for the full sonority produced by a great number of voices. However, This *rota* exceeds, in number of voices, all that we know of the English polyphony of this epoch.

[21] It may be added that the *incipit* (preserved by Coussemaker) of the German text in the Strasbourg Ms, « Der Summer kunt », completely accords with the English one of the *rota*. It might be a mere coincidence, but it is also possible that the German writer knew the English composition and had noticed the affinities between both pieces. It must also be remarked that in « Talent m'est pris », too, as in the « Sumer » canon, we have both binary and ternary versions (see above, note 19).

[22] S. Debenedetti, « Un trattatello del sec. XIV sopra la poesia musicale » in *Studi mediaevali*, III, 1907, 59: « *Cacie* sive *Incalci* a simili per omnia formantur ut motteti, salvo quod verba caciarum volunt esse aut omnes de septem, aut omnes de quinque sillabis. Volunt etiam esse ad tot quot partes sunt et omnes volunt esse formate supra primam partem, ita quod, si facta fuerit ad quinque partes, *omnes quinque cantores* cantare possint simul primam partem ».

I should like to point out an analogy with the Italian practice. The Italian *cacce,* too, usually employing three voices, use a richer polyphonic complex than that of the madrigal, generally for two voices. The *caccia* being but a particular form of the madrigal, its employment of a greater number of voices seems to have been somehow justified by considering the two superior voices in canon as the doubling of the *cantus* of the madrigal. Thus, similarly, the six-voice setting of « Sumer is Icumen in » may be considered as an amplification of the usual scheme of the motet for three voices. However, while in the Italian *cacce* the lower voice remained unvaried, in the *rota* the doubling was applied also to the *tenor,* here said *pes,* in a kind of *rondellus* setting.

I close[23], thanking Mr. Bukofzer and Mr. Schofield for the valuable information I have derived from their articles, and expressing the wish that my attempt, together with their studies, will be useful towards the solution of the problems of « Sumer is Icumen in ». The singularity and importance of this work, no matter what its date and place of origin, fully justifies continued interest.

Rome

[23] For the reconstruction of the original state of the notation in the Harley 978, I beg to suggest that the ligature Bukofzer thinks to perceive at the last repetition of the cuckoo call must be placed on the second syllable of the word *cuccu.* If an ispection of the Ms by means of ultra-violet rays would confirm it, the result would be a more correct disposition of the text under the notes.

SEBASTIAN RAVAL - A 16th CENTURY SPANISH MUSICIAN IN ITALY

OTTAVIO TIBY

In 1931 the late Monseigneur Raffaele Casimiri, the untiring researcher of archives, found and published [1] a document which threw light on a part of the life of a Spanish musician of tht 16th century, who had lived a long time in Italy and of whom little was known before: Sebastian Raval. The document was about two of those contests in counterpoint, not infrequent in the 16th century, which the Spanish musician had himself provoked. One happened in Rome in 1593. Raval was contesting with Giovanni Maria Nanino and with Francesco Suriano, and he had the worst of it. The other happened in Palermo seven years later; our musician's adversary was a young Calabrian, Achille Falocne, *maestro di cappella* at Caltagirone. At first beaten, Raval asked for a second judgment and obtained a victory, it seems through the partiality of the judges [2].

However, here no discussion of such events is intended, nor an examination of the artistic figure of Raval, both of which the writer proposes to do later on [3]. We shall only add to the account of the life of Raval according to the documents in the State Archives of Palermo and other notes found by the author; and as it is necessary to begin our musician's biography at the very start, we shall summarize the results of Casimiri's researches.

Raval was born about the middle of the 16th century in the Diocese of Carthagena or perhaps in the city itself. Amongst other things he studied music, then he became a soldier and fought with Phillip II in Flanders. There he fell dangerously ill, and despairing of his life, he vowed to become a Cappucin monk if he recovered his health. He re-

[1] *Note d'Archivio per la Storia musicale,* VIII, 1931.

[2] A bibliography on such contests is given in the article by Casimiri just cited, and it will not be repeated here. Mention is to be made only of F. Mompellio, *Pietro Vinci, Madrigalista siciliano,* Milano, Hoepli 1937, 185.

[3] About thirty years ago the Spanish musicologist Mitjana expressed the wish for research on Raval and for a study of his works (R. Mitjana, *Don Fernando de las Infantas teòlogo y mùsico,* Madrid 1918, p. 92, n.). A favourable judgment on the production of our musician is in the article by Haberl « Giovanni M. Nanino, Darstellung seines Lebenganges und Schaffens », in *Kirchenmusikalisches Jahrbuch für das Jahr 1891.*

covered his health, but the vow was forgotten and he returned under arms. After this episode, he must have travelled and passed some time in Italy and probably in Sicily with the Spanish troops. In fact it appears that he was under the command of Marc'Antonio Colonna, one of the commanders in Lepanto, by whom he was « ingrandito nell'arme », receiving some kind of military promotion. Now Marc'Antonio Colonna was Viceroy of Sicily from 1577-1584[4]. However in 1579 we find Raval fighting with the troops besieging Maestricht under the command of Alessandro Farnese, and during that siege he shows courage and contempt of danger — so reported by Raval himself. What is certain is that at Maestricht Sebastian was badly wounded in his arm, his thigh and his foot. He then remembered the vow made some years before and renewed it. The merciful Saviour once more healed him, but by that time our audacious warrior was no more than an invalid, and his mind turned to more peaceful preoccupations; so he returned to Italy, dedicated himself to music of his younger days and became a Cappucin monk. But on acocunt of his bad health he could not long stand monastic discipline. After a few years he applied to the Pope and, under the auspices of Cardinal Peretti, he begged to be transferred to another Order. But nobody wanted him, invalid as he was, until he finally obtained from the Grand Master of the Order of St. John of Jerusalem (the Order of Malta) the « Abito dell'Obbedienza e Devozione », and at the end of 1592 the Roman Curia authorized the change.

This is what we learn from Casimiri, and now we can go on. In Italy, in the meantime, Raval had succeeded in entering the service of the Count of Urbino as « virtuoso di musica » (and not, as *maestro di cappella* of the Cathedral of that city, as asserted by Fétis). That Court of Urbino was, as we know from Baldassare Castiglione, a school of high culture, of manners, and of elegance. Nor, as regards music, were the Della Rovere much behind the Gonzaga and the Estensi, who fervently cultivated vocal and instrumental music, who were famous patrons and who were passionate organizers of concerts and other spectacles. Francis Maria II, husband of Lucrezia d'Este and lover of music, was in Raval's time Lord of Urbino. This Prince had fought courageously at Lepanto,

[4] Dedication to M. A. Colonna junior of *Primo libro di Canzonette a quattro voci*, Venice, Vincenti 1593: « Impegnato in sì illustrissima et imperial Casa di V. E. in servitù antica nel tempo che l'Illustrissimo et Eccellentissimo Signore Marc'Antonio Colonna suo avo era Viceré nel Regno di Sicilia », etc. The dedications of the principal works of Raval are reported in Casimiri, *Op. cit.*

so it is logical to suppose that he must have sought the favour of the protection of Colonna for Raval. If so, Raval's admission to that Court must have been before 1584, the year in which Marc'Antonio Colonna died. However the sojourn of Raval in Urbino has left no trace[5]; probably during that period he spent his time in the study of music, which he had neglected during his warrior years. It is certan that when, towards the end of 1592, he went to Rome, he must have felt quite sure of himself, and must have been in good health; for in the musical world he not only made a good impression but also gained a distinguished position, and at the Palazzo Colonna he excelled in « contraponti et altre habilita all'improvviso » before the best musicians of Rome, amongst whom was in that time Luca Marenzio[6].

In Rome Raval put himself under the protection of Cardinal Peretti, who had helped him to be transferred from one Order to the other, and to whom he dedicated his book *Motectorum quinque vocum* printed in Rome in 1593 by Coattino. A grand nephew of Sisto V, Vice Chancellor of the Roman Church. Alexander Peretti, the so called « Cardinale di Montalto », was a fervent and generous patron of music and musicians. He himself played the cembalo well and also sang. He lived in the Palazzo della Cancelleria, and often gave musical concerts. In 1593 Raval passed into the service of another Marc'Antonio Colonna, nephew of the Commander of Lepanto, and to him he dedicated *Il Primo libro di Canzonette a quattro voci* (Venice, Vincenti 1593). The next year he complimented Cardinal Odoardo Farnese, dedicating to him *Le Lamentazioni di Geremia a quattro voci* (Rome, Muzi 1594) and at the same time reminding him of his victorious kinsman at Maestricht under whose command he had fought. Finally he was in the service of the Duke of San Giovanni and Count of Cammarata, a Sicilian gentleman[7].

Gerolamo Branciforte Tagliavia, Cavalier of the Order of Alcantara, who had been invested by his father a few years before with the above

[5] G. Radiciotti, « Due musicisti spagnuoli del sec. XVI, Ravl e Vittoria, in relazione con la Corte di Urbino », in *Sammelbände der int. Musikgesell.*, XIV (1912-13). Radiciotti says very little, which means there was little to say. In the careful work by B. Ligi, *La Cappella musicale del Duomo di Urbino*, Rome, (n. d.), nothing is mentioned of Raval, so, he could not have formed part of that Chapel.

[6] Dedication to *Primo Libro di Madrigali a cinque voci*, Venice, Vincenti 1593.

[7] Preface to *Musica vaga et artificiosa contenten Mottetti con oblighi et canoni diversi, etc.* Venice, Vincenti 1617, by the Roman musician Romano Micheli (1575-1659). Micheli also was in the service of the Sicilian gentleman, at the same time as Raval.

mentioned titles[8], belonged to one of the greatest Sicilian patrician families, illustrious by tribute, nobility and culture, and he himself was a passionate poet and musician. Of his poetic works only one small sonnet remains in a rare volume by a Dominican, Father Maurizio de Gregorio[9]; as to his music, it is known that a *Primo Libro di Madrigali a cinque voci* was published, and three other madrigals by him were included in the collection of Sicilian Madrigals titled *Infidi lumi,* published in Palermo by Maringo in 1603. Unfortunately we do not possess either one of these prints[10]. Branciforte between 1594-95 must have been for the time being in Rome, but he must soon have returned to Palermo, where his family lived, and where in 1594 he was « Deputato militare » at the Parliament of the Kingdom[11]; it was under these circumstances, one assumes, that Raval followed him to Sicily. Indeed Luis Ruiz, *maestro di cappella* of the Royal Chapel of St. Peter in Palermo (the Cappella Palatina of today) having died, Raval, supported by the Duke of San Giovanni, was promptly made *maestro di cappella* in his stead, with a monthly salary of 20 scudi, equivalent to 8 onze of Sicilian money[12].

Pitoni, Baini, Fétis and after them those few who were interested in Raval[13] say that he was appointed *maestro di cappella* of the Royel Chapel in Palermo by the Duke of Maqueda. That is not correct. Raval took his post on 28 April 1595, whilst Arrigo de Guzman Count of Olivares was Viceroy, and it is certainly by his wish that he obtained this post. De Guzman afterwards by the concession of Philip II became Viceroy of Naples 25 July 1595, and left Palermo on the following 28 October. It was a whole year before the King appointed a successor in Palermo, in the

[8] F. San Martino, *Storia dei feudi e dei titoli nobiliari in Sicilia,* Palermo 1924-41, vol. VII, q. 922.

[9] Preface to *Musica vaga et artificiosa contenente Motteiti con obblighi et canoni di 500,* Napoli, Carlino 1614 (at the Marciana Library, Venice).

[10] They probably existed *in unicum* in the famous music library of King John IV of Portugal and were destroyed in the earthquake and fire at Lisbon of 1755.

[11] F. M. Emanuele di Villabianca, *Sicilia nobile,* Palermo 1759, I, 181.

[12] Decree of 30 January 1596 by the President of the Kingdom of Sicily: « Qual salario ha da corrispondersi al suddetto di Raval m° di cappella dalli 28 d'Aprile 8ª ind. 1595, innanti il qual giorno esso di Ruiz si seppellì nella Chiesa maggiore di questa città di Palermo ». State Archives, Palermo, *Tribunale del Patrimonio, Lettere viceregie e Dispacci patrimoniali* vol. 890 (1595-96), fol. 63.

[13] The first in the *Notizia de' Contrappuntisti e de' Compositori di Musica* (Ms in the Vatican Library, Capp. Giulia, p. 336 of the copy); the second in *Memorie storico-critiche... di G. Pierluigi da Palestrina,* II, 40, n. 429; the third in *Dict. des Musiciens.*

[14] See note 12.

person of Bernardino de Cardines Duke of Maqueda. The latter was appointed on 5 October 1596, but he did not arrive in Palermo till the 1st April 1598[15], nearly three years after Raval had been appointed to the Rayal Chapel. The long vacancy of the viceregal seat explains why the decree of the nomination of our musician (delayed by bureaucratic slowness and dated 30 January 1596) bears the signature of the President of the Kingdom, Giovanni Ventimiglia Marquess of Geraci, who temporarily held the office of vice regency, as it was then called.

If Maqueda had nothing to do with the choice of Raval, it is certain that Raval nevertheless enjoyed his protection as well as that of his successors — all Spaniards like himself[16]. A few years afterwards Antonio Falcone, father of that Achille who had been Raval's adversary in the contrapuntal dispute mentioned earlier, writes that our musician in Palermo was « aiutato da molti spagnuoli et suoi partiali » (helped by many Spaniards and also by his partisans)[17], which may easily be believed. We have seen that the stipend granted monthly to the *maestro di cappella* of the Royal Palace was 8 onze[18]. On 27 January 1597 to this sum was added monthly 1 onza and 6 tarì[19] to pay « un criato che porta li libri della Cappella » (a boy to carry the books of the Chapel). On 30 May 1598, immediately after the arrival of the new Viceroy Maqueda, Raval had a monthly rise of 1 onza and 6 tarì; on 6 May 1660 Raval having had permission to go to Rome for six months, the Viceroy graciously allowed him an advance of his salary for all that time. In the financial year 1601-02 there was another rise of 24 tarì (2 scudi), and on 27 July 1602 still another one of 2 scudi, making in all 30 scudi, equivalent to 12 onze, including the salary of the « criato »[20]. The rise would have continued,

[15] For all that concerns this see Di Blasi, *Storia cronologica dei Viceré di Sicilia*, Palermo 1790, Vol. II and III.

[16] The Duke of Maqueda died in Palermo 16 December 1601; he was succeeded for the time being by his son George Cardines Marquess of Elci, until the arrival in Palermo (11 May 1602) of the new Viceroy, Don Lorenzo Suarez de Figueroa, Duke of Feria, appointed by Philippe III.

[17] Falcone Antonio Cosentino, *Relazione del successo seguito in Palermo tra Achille Falcone Musico cosentino e Sebastiano Raval Musico spagnuolo — Alli Signori Musici di Roma* (without any indications either of printer or date. At the Library of Liceo musicale, Bologna).

[18] 240 scudi a year; Cf., besides the documents cited in note 20, the *Tabularium Capellae Collegiatae in R. Palatio Panormitano*, Palermo 1895, 217. The onza (L. 12,75) was 30 tarì, the tarì was 20 grana. The scudo was worth 24 tarì, equal to L. 10,20.

[19] See note 19.

[20] All this was obtained from the following documents of the State Archives of Palermo: *Conservatoria di registri, Salariati*, Vol. 1716 (1596-97), c. 53; Vol. 1717 (1599-

if a regrettable fact had not occurred: Sebastian died in Palermo, October, 1604. We read how speedily was his successor appointed: « Estando vaca la plaça de m° de la Capilla Real de San Pedro del Sacro Regio Palacio de Palermo por muerte de Fray Sebastian Raval » (20 December 1604)[21]. « Al Padre Maestro Fra Vincenzo Gallo dell'Ordine dei Conventuali del serafico Padre San Francesco si pagano... venti scudi al mese che sono onze otto... per suo salario ordinario come maestro di cappella della Chiesa di San Pietro del Suddetto Palazzo, nel qual incarico è stato eletto e nominato da Sua Ecc. per la morte di fra Sebastiano Rabal col suddetto salario da pagarsegli dal giorno 27 del mese di Ottobre prossimo passato che fu eletto in detto incarico ». (22 Jan. 1605)[23]. Considering how quickly these successions took place, as in the Ruiz-Raval case already noted, it is probable that Raval died between 24 and 27 October 1604[23]. It is to be noticed that with the new appointment[24] the monthly salary reverted to 8 onze, so that it is to be believed that the rises of salary which Raval had enjoyed were given *ad personam*.

To show what great favour and protection Raval enjoyed from the Viceroy and from other Spanish dignitaries of the Court, and what privileged position he held amongst the Sicilian musicians (especially after the happy, even though forced, result of the dispute with Falcone), we may only relate that which happened at the publication of *Infidi lumi*, the madrigal collection already mentioned in connection with the Duke of San Giovanni. Though we do not know the musical contents of this collection, we know not only its poetic contents, but also the dedication and the list of composers represented[25]. It would seem that this collection of madrigals by Sicilian composers was to exclude all non-Sicilians as well as those who had resided in Sicily for no more than eight years. Yet

1600), c. 5 and c. (the upper margin of the volume very much deteriorated); Vol. 1718 (1601-02), c. 1 and 79; Vol. 1719 (1602-03), c. 2; Vol. 1720 (1603-04, c. ?).

[21] Arch. of St. Palermo, *Tribunale del Patrimonio. Lettere viceregie e Dispacci patrimoniali*, Vol. 1042 (1604-05), c. 93.

[23] *Ibid.*, c. 100.

[23] In any case the date of his death is between the 3rd and 25th October, because on the 2nd October in the Viceregal Dispatch was confirmed the salaries of those employed in the Chapel in the year 1604-05, and Raval seems to have been still alive (State Archives, Palermo, *Trib. Patr., Lett. vic. e Disp. patr.*, Vol. 1036 (1604-05), c. 14).

[24] Vincenzo Gallo from Alcara (Messina), minor Friar, was already *maestro di Cappella* in the Cathedral of Palermo and is numbered amongst the representatives of musical Sicily of the 16th-17th centuries. It is known that he published a *Primo libro de' Madrigali a cinque voci*, printed in Palermo by Carrara in 1587, and a volume of *Missae*, printed in Rome in 1596; but there remain only a few madrigals in various collections and his *Salmi di David* for 8 voices (Palermo, Maringo 1607). Cf. Eitner and Vogel).

Raval is amongst the Sicilians, and is one of the composers chosen to represent music in Sicily. Not only this, but Raval is one of the five from amongst nineteen composers who have the honour of contributing more than one madrigal to the collection. And more still, who speaks for all, and who signs the dedication to Don Francesco Valdina Ventimiglia, devisor of that sort of musical-poetical tournament? Again Raval. « Presi partito di pubblicarlo per mezzo della stampa, dedicandolo a V. S. come cosa sua propria e trovato del suo bellissimo ingegno; e per darle anco a divedere l'affetto e la riverenza con cui io soglio osservarla, etc. ». It is apparent that Raval was very much in the fore, but we do not know with what degree of pleasure and approval on the part of his eighteen colleagues, the real « Ciciliani », in whose eyes Raval must have been little more than an intruder. Even if we were to set aside the unfavourable light cast on Raval by the detailed accounts of the two contests, the verdict pronounced upon him by one of his compatriots was probably true: « Peu modeste, et doué d'autant de pétulance que de vanité » [20].

Palermo.

[25] *Infidi lumi, Madrigali a cinque voci di D. Luigi di Heredia, posti in musica da diversi autori ciciliani.* In Palermo, presso G. B. Maringo; 1603. D'Eredia, of noble family, was born in Palermo in the second half of the 16th c., and died there in 1604 at an early age. He was a poet as original as it was possible to be in those times, a follower of Petrarch and Tasso. He wrote amongst other things 15 *Madrigali per musica,* which he dedicated to Gerolamo Branciforte, the first protector of Raval, and translated in Sicilian *Batracomiomachia.* The title of *Infidi lumi* was derived from the fact that the 25 madrigals prepared for the collection by D'Eredia all ended with the lines by Tasso: « Specchi del cor fallaci infidi lumi » from the sonet to Lucrezia Bendidio published in 1567 in *Rime degli Accademici Eretei;* the last triplet with the same line is repeated in *Aminta,* I, sc. 1, vv. 228-230). The poetical text, the dedication of the work and the distribution of the madrigals amongst the various authors (what could be called the « libretto » of the collection) were printed by G. B. Caruso in *Rime degli Accademici Accesi di Palermo,* etc., Palermo and Venice 1726 (including also the fifteen madrigals for music mentioned above). Only the poetical text was reprinted by V. Di Giovanni in *Filologia e letteratura siciliana,* Palermo 1871, II, 131. The madrigals were thus distributed amongst the composers: Gerolamo Branciforte, 3 madrigals; Sebastiano Raval, Vincenzo Gallo, Antonio Formica, Antonio il Verso, 2 madrigals each (Formica and Verso had taken Raval's part in his dispute with Falcone see note 17); Francesco Bruno, Erasmo Marotta, Gerolamo Lombardo, Francesco Tumeo, Tommaso Giglio, Vincenzo Mirabella, Giulio Oristagno, Barbarino Costanzo, Vittorio Lando, Mariano Di Lorenzo, Mauro Chiaula, Nicolò Toscano, Cornelio La Morsia, Vincenzo Branciforte, one madrigal each. The publication was dedicated to Don Francesco Valdina Ventimiglia, a cadet of the noble family of the Marquess of Rocca, who according to the dedication dated 20 July 1603, had had the idea of making the collection and the idea also of choosing the verse of Tasso as a refrain.

[26] R. Mitjana, *La Musique en Espagne,* in *Encyclopédie Lavignac,* I-IV, p. 1995.

CLAUDE GOUDIMEL

étudiant, correcteur et éditeur parisien

FRANÇOIS LESURE

La biographie de Claude Goudimel est encore très obscure. Bien que cet illustre interprète du psautier huguenot n'ait pas connu aux XVII^e^ et XVIII^e^ siècles la même éclipse que ses contemporains, nous sommes réduits le plus souvent aux renseignements fournis par les différentes éditions de ses œuvres: naissance à Besançon. séjour à Paris jusqu'en 1557, précédant son départ pour Metz, puis pour Lyon, où il devait mourir, victime des idées nouvelles, qu'il avait adoptées à une date et dans des circonstances que nous ignorons. Le document, encore inédit, que nous publions ici éclaircira du moins une des parties essentielles de son existence, son activité à Paris et ses débuts de compositeur. Il jettera également quelque lumière sur les rapports qui régnaient au temps de la Renaissance entre auteurs et éditeurs.

Un fait avait toujours intrigué les biographes de Goudimel: parmi les seize recueils sortis des presses de l'imprimeur parisien Nicolas Duchemin et auxquels le musicien ait collaboré entre 1549 et 1555, il en est qui portent la mention *ex typographia Nicolai du Chemin et Claudii Goudimel,* au lieu de *ex typographia Nicolai du Chemin* que l'on rencontre sur tous les autres livres de cet éditeur. C'est le cas de trois d'entre eux, qui s'échelonnent entre 1553 et 1555:

— *Canticum Beatae Mariae Virginis (quod vulgo Magnificat inscribitur)... Parisiis, ex typographia Nicolai du Chemin et Claudii Goudimel, ... 1553.*

— *Liber primus collectorum modulorum (qui Moteta vulgo dicuntur) ... Parisiis, ex typographia Nicolai du Chemin et Claudii Goudimel, ... 1553* [1].

[1] Cet ouvrage est cité d'après l'exemplaire de la Bibliothèque nationale, Rés. *Vm¹ 142;* les deux autres, d'après l'étude de Michel Brenet, *Claude Goudimel. Essai bio-bibliographique,* Besançon, 1898.

— *Q. Horatii Flacci poetae lyrici Odae omnes ... Parisiis, ex typogr. Nicolai du Chemin et Claudi Goudimelli, 1555.*

Pendant longtemps les musicologues n'eurent connaissance que du dernier de ces trois recueils; cependant, Fétis crut pouvoir affirmer que l'existence d'une association entre les deux hommes ne faisait pas de doute; il précisa même que celle-ci avait cessé en 1556, puisqu'on ne rencontrait plus après cette date le nom du compositeur sur les pages de titre des éditions Duchemin [2]. Les auteurs de *La France protestante* jugèrent l'hypothèse un peu fragile: « On ne doit pas conjecturer, ce nous semble, une association commerciale, et prétendre, comme le fait M. Fétis, que Goudimel exerça pendant un temps, même très court, la typographie à Paris. Si l'on considère que son nom comme imprimeur ne se rencontre que sur cette seule publication, on devra plutôt conclure qu'il n'y a été placé que parce que les planches de musique lui appartenaient » [3]. Depuis lors, les critiques ont dans l'ensemble donné raison à Fétis, à juste titre, comme on va le voir [4].

En effet, le 17 août 1555, Claude Goudimel se rendait avec Duchemin chez un notaire du quartier de l'Université pour y passer un acte qui nous renseigne d'une manière assez précise sur sa situation:

> « Fut présent en sa personne maitre Claude Godimel, musitien, estudiant en l'Université de Paris, correcteur, de présent demourant en la maison et avec Nicolas du Chemyn, marchant libraire, imprimeur, bourgeois de Paris, demourant rue Sainct Jehan de Latran, confesse avoir ceddé et transporté du tout audict du Chemyn, ad ce présent et acceptant pour luy, ses hoirs, tous et chacuns les livres de musique qui audict Godimel peuvent comporter et apartenir, au moyen de l'association faicte entre ledict du Chemyn a l'impression et façon desdicts livres et a ledict Godimel quicté et quicté ledict du Chemyn de tout ce qui luy eust peu debvoir a cause et pour avoir servy de correcteur ledict du Chemyn depuis le temps qu'il est demourant avec luy et qu'il a besogné pour luy jusques a huy. Cestz cession, transport et quictance faitz moyennant la somme de cinquante livres tournois, que ledict du Chemyn promect payer audict Godimel. Et partant, moyennant ces présentes, se sont lesdictes partyes désistées de ladicte association et.... quictent l'une d'elles l'autre

[2] F.-J. Fétis, *Biographie universelle des musiciens*, t. IV (1862), p. 66.

[3] O. Douen, *Le psautier huguenot*, Paris, t. II (1879), p. 24.

[4] Voir ainsi le *Bulletin de la Société d'histoire du protestantisme français*, t. XXXIV (1885), p. 351, ou plus récemment H. Riemann, *Dictionnaire de musique, 3e éd. française*, Paris, 1931, p. 491.

de toutes choses généralement quelcunques qu'ilz ont eu a faire ensemble ou quelque sorte que ce soit, de tout le temps passé jusques a huy.... Faict double, l'an mil V^c LV, le samedy XVII jour d'aoust. » [5]

Il s'agit donc de la liquidation d'un contrat qui fixait les conditions de leur collaboration, et dont nous avons perdu le texte. Mais on peut en fixer la date vers 1548, puisque les chansons et les autres oeuvres de Goudimel vont paraitre régulièrement chez Duchemin à partir de 1549. Reste à retrouver les clauses essentielles de ce contrat primitif, d'après le document que nous avons sous les yeux. Une distinction capitale y apparaît tout d'abord avec netteté: il y a d'une part le labeur quotidien de correcteur, que Goudimel accomplit vraisemblablement depuis 1548, et d'autre part une association pour l'édition de certains ouvrages, qui a dû être conclue quatre ou cinq ans plus tard, si nous nous en tenons aux trois recueils cités plus haut.

Il est évident que Nicolas Duchemin devait être heureux d'avoir à sa disposition un technicien aussi averti; n'étant pas lui-même musicien, comme ses confrères Ballard et Attaingnant, ou comme Susato à Anvers par exemple, il ne pouvait manquer en effet de s'adjoindre un conseiller. Avant 1548, Nicole Regnes, compositeur à qui l'on doit quelques chansons, lui avait déja promis « de revoir et corriger bien et deuement ... tous les livres de musicque que ledict du Chemyn vouldra imprimer ou faire imprimer, moiennant ung escu d'or soleil que luy en sera tenu .... payer par chacun moys, oultre sesdicts nourritures et logis », et — ce qui est plus éloquent — de « monstrer, enseigner et apprendre a son povoir audict du Chemyn ledict art de musicque, et de chanter et tenir de la part d'icellui du Chemyn sa partie » [6]. On voit l'importance du rôle qu'un correcteur de musique pouvait être appelé à jouer chez un tel imprimeur. Que le contact de Regnes et celui de Goudimel aient ou non porté leurs fruits, nous savons en tout cas que Duchemin ne crut jamais devoir se passer des services d'un collaborateur technique: encore en 1567, les pièces figurant dans la seizième livraison des *Chansons nouvelles* sont « veües et corrigées » par le compositeur Loys Bisson [7].

[5] Paris, Archives nationales, *Minutier central, LXXIII, 21.*

[6] Paris, Archives nationales, *Minutier central, LXXIII, 12* (Ier octobre 1548). Voir au sujet des oeuvres de Regnes: R. Eitner, *Bibliogr. der Musik-Sammelwerke des XVI und XVII Jahr.*, Berlin, 1877, p. 805; *Quellen Lexikon*, t. II, 1900, p. 55.

[7] G. Thibault et L. Perceau, *Bibliographie des poésies de Ronsard mises en musique en XVI^e siècle*, Paris, 1941, p. 89. Fétis cite pour 1567 deux recueils de la composition de L. Bisson.

On voit clairement, à la lumière de ces textes, l'intérêt que pouvait présenter pour Goudimel cette tâche quelque peu ingrate de correcteur. Puisqu'il n'était employé ni par le roi ni par aucune communauté religieuse, il était indispensable pour lui d'être assuré d'un revenu fixe, tout en conservant une grande indépendance. D'autre part, ce n'est sans doute pas par un simple hasard que la publication par Duchemin des onze premiers recueils de *Chansons nouvelles* coïncide exactement avec le passage de Goudimel dans la maison d'éditions de la rue Saint-Jehan-de-Latran. Nous avons ainsi de bonnes raisons de croire que les obligations de son emploi chez cet éditeur lui ont permis de connaître personnellement la plupart des compositeurs parisiens de son temps. C'est ainsi qu'en 1549 il eut à revoir les *Psaumes* de Clément Janequin, alors chantre à la Chapelle du roi de France[8], qui avaient été confiés à Duchemin et qui lui donnèrent peut-être l'idée d'écrire lui-même deux ans plus tard une nouvelle version musicale de la traduction de Marot.

Le compositeur prit-il conscience de l'importance de sa participation? Duchemin cherchait-il à s'assurer plus fermement le concours de Goudimel? Toujours est-il que les deux hommes s'associèrent pour éditer un certain nombre de recueils, dont nous conservons aujourd'hui les trois titres cités plus haut. Il est difficile de saisir les clauses de ce contrat, car on se trouve en présence d'un fait assez singulier: Duchemin continue malgré tout en 1554 de publier seul un onzième livre de *Chansons nouvelles* et un recueil de messes, dans lesquels figurent quatre oeuvres de Goudimel, tandis que le *Liber primus collectorum modulorum* de 1553 porte le nom du compositeur sans contenir de lui aucune musique[9]. Les conditions financières, par contre, apparaissent clairement: Duchemin paie son associé en nature. Il était habituel au XVI[e] siècle, où le moderne droit d'auteur était inconnu, que l'éditeur cède une partie importante des exemplaires d'un nouvel ouvrage à l'auteur ou à son associé[10]. Mais, alors qu'un écrivain tel qu'Erasme ne négligeait pas d'utiliser ce procédé pour organiser à son compte un véritable commerce de librairie[11], Gou-

[8] Nous publierons prochainement une justification du titre que nous donnons ici à cet illustre compositeur.

[9] Michel Brenet, *ouvr. cité.*

[10] Claude Dalbanne, « Robert Granjon, imprimeur de musique, », dans *Gutenberg-Jahrbuch,* 1939, p. 226.

[11] Voir sur ce point l'étude de J. Hoyoux, « Les moyens d'existence d'Erasme », dans *Bibliothèque d'humanisme et Renaissance,* Paris, t. V, 1944.

dimel, au moment de quitter son éditeur, préfère lui revendre « tous et chacuns les livres de musique » qui lui restaient de l'association.

Assuré ainsi dans sa vie matérielle, il pouvait se permettre de fréquenter l'Université, non en simple « escollier », puisqu'il approchait de la cinquantaine, mais comme beaucoup d'humanistes du temps qui, malgré leur âge, estimaient avoir toujours à apprendre. Cette communauté des maîtres et des étudiants parisiens était à cette époque un objectif de choix pour la propagande calviniste et un terrain des mieux disposés à accueillir les idées nouvelles. Sans doute, rien ne nous autorise à penser que Goudimel ait alors penché vers la Réforme. La fameuse traduction française des *Psaumes* dûe à Marot et Th. de Bèze, qu'il avait mise en musique pour la première fois en 1551, ne constitue nullement un indice de son évolution. Les musiciens les plus officiels de la Cour de France, Pierre Certon, maître des enfants de choeur de la Sainte-Chapelle, en 1546, et, comme nous l'avons dit, Clément Janequin, en 1549, s'étaient avant lui appliqués à mettre les chants sacrés à la portée des fidèles[12]; Thomas Champion, organiste de Charles IX, dédiait à son maître en 1561 — l'année même du Colloque de Poissy — un recueil contenant soixante psaumes de sa composition. Au reste, sans parler de ses pièces en l'honneur de la Vierge, on sait que Goudimel était en quelque sorte l'homme de confiance de François Bonvalot, administrateur de l'archevêché de Besançon et adversaire notoire de la religion nouvelle[13].

Mais il est certain qu'au moment même où se constitue régulièrement à Paris la première Eglise réformée, notre musicien doit fréquenter chaque jour à l'Université des calvinistes déclarés. Lui-même avait lancé en 1551 un offensive contre l'extrême légèreté, qui était alors la marque distinctive de la chanson française, et demandait aux compositeurs de conserver leur talent pour le service de Dieu. Peut-être se glissait-il au milieu de ses camarades étudiants qui commençaient à prendre le chemin du Pré-aux-Clercs, près de l'abbaye St.-Germain-des-Prés, pour y chanter ces psaumes en langue vulgaire qui enthousiasmaient les foules par leur simplicité et ne devaient pas tarder à y provoquer des troubles avec les autorités ecclésiastiques[14]. Profondément mêlé aux milieux intellectuels,

[12] M. Cauchie, « Les Psaumes de Janequin », dans les *Mélanges de musicologie offerts à M. L. de La Laurentie*, Paris, 1933, p. 47.

[13] A. Castan, « Une date de la vie de Claude Goudimel », dans les *Mémoires de la Société d'émulation du Doubs*, 1875, p. 522.

[14] P. Champion, *Paganisme et Réforme*, Paris, 1936, p. 184.

Goudimel a connu Paris dans l'atmosphère fiévreuse qui a préludé aux conflits religieux de la fin du siècle, et dans lesquels son choix ne va pas tarder à se faire; placé, par son emploi dans l'édition, au cœur de l'école musicale française, il a lu, en fait d'œuvres profanes et religieuses, toute la production du temps et a pu être en relations avec les plus grands compositeurs parisiens. En un temps record il livre au public plus de quarante chansons, une messe, quatre motets, deux Magnificat, les Odes d'Horace et trois livres de psaumes. On voit donc que les huit ou neuf années qui, entre 1548 et 1557, ont précédé son départ de Paris n'ont pas été seulement décisives pour sa formation spirituelle mais qu'elles marquent à la fois le départ et le point culminant de sa production musicale.

Paris.

INVENTORY OF MANUSCRIPT BOLOGNA, LICEO MUSICALE, Q 15 (*olim* 37) *

GUILLAUME DE VAN

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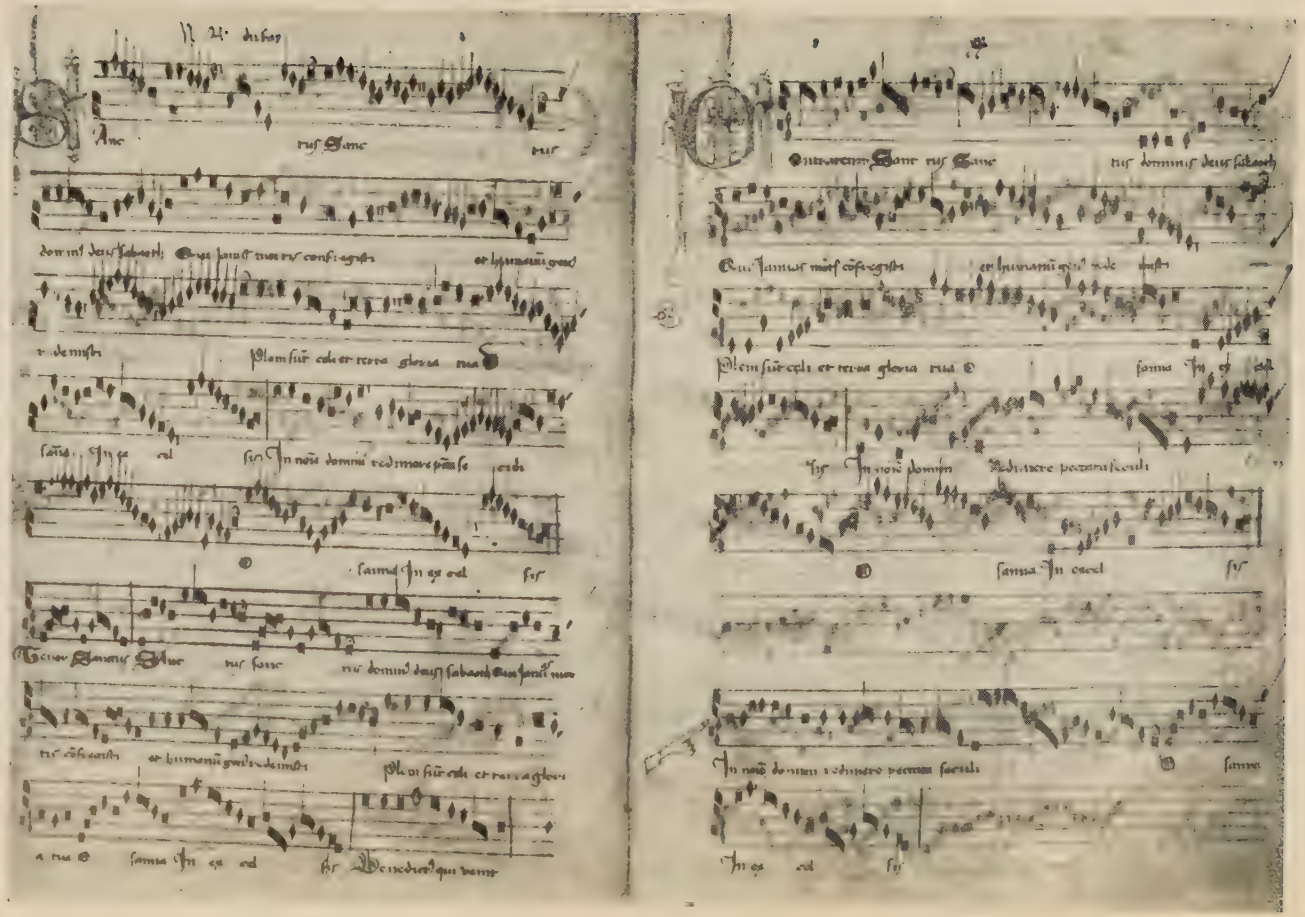
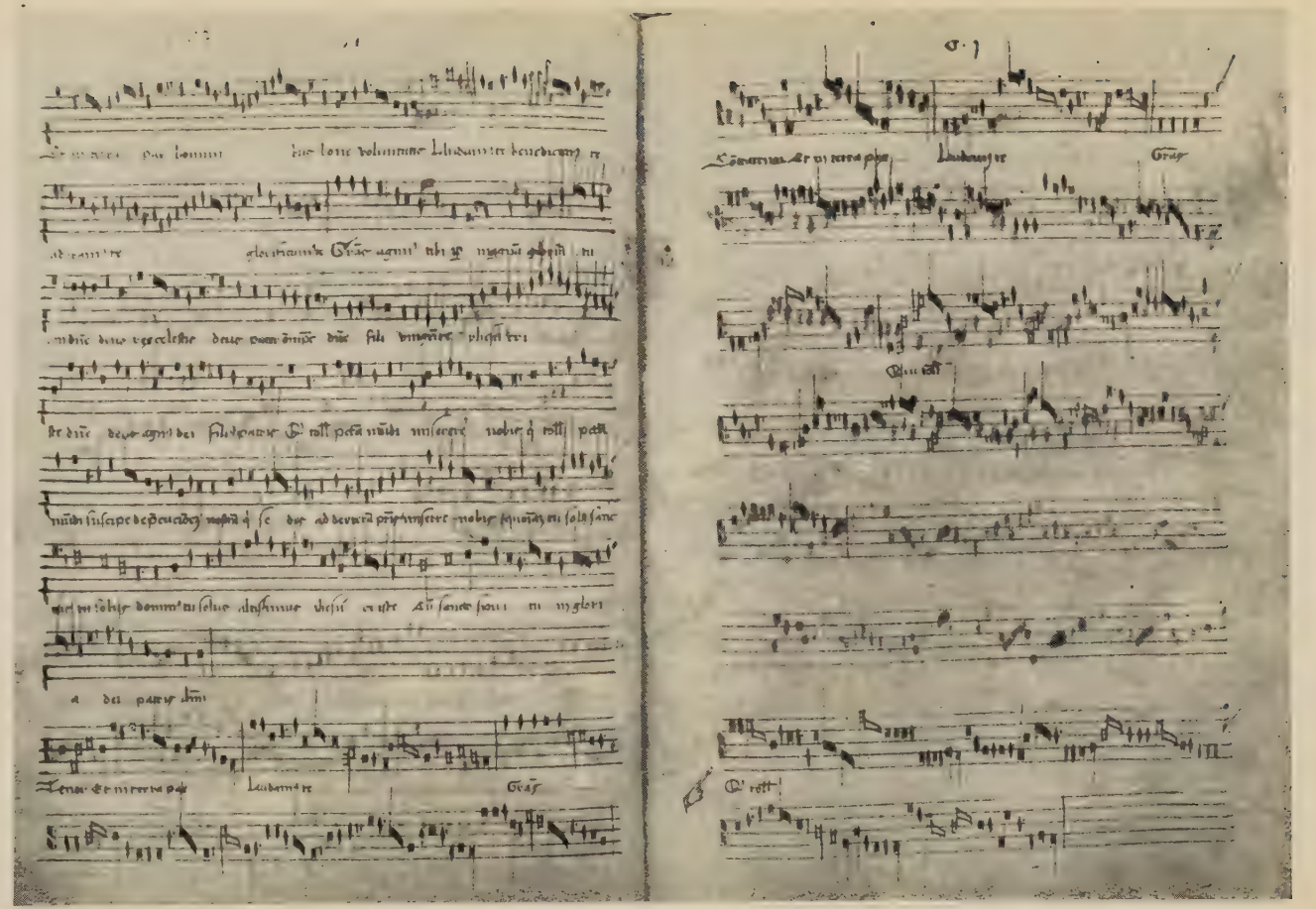

Qui janu s mortis confregisti - Dufay

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Tourn 471	Tournai, Bibl. capit., 471 — XVth cent.
Tr	Trento, Castel del Buon Consiglio, mss. 87-92; Bibl. capit., ms. 93 — XVth cent.
Ven	Venezia, Bibl. Marciana, ital. IX, 145 — XVth cent.

Abbreviations used in the present inventory

A	Antiphon
Al	Alleluia
B	Ballad
C	*Cantus*
Co	Communion
Cod.	Codex
Ct	*Contratenor*
Fasc.	Fascicule
Fb	*Fauxbourdon*
Frag.	Fragment
H	Hymn
Illeg.	Illegible
Int	Introit
La	Lauda
LiD	Liturgical fragment for two voices and instrumental *T* (and *Ct*).
LiC	Liturgical fragment for one voice and instrumental accompaniment (*T* and *Ct*).
LiT	Liturgical fragment with plain-chant *T*.
Mo	Motet
Mo Is	Isorhythmic motet
O	Offertory
Publ.	Published
R	Rondeau
Rg	Gradual Response
S	Sequence
T	*Tenor*
Tro	Trope
Vss.	Verses

Number As in codex		Folio	Incipit	Voices	Species
					Section A:
1	1		*Fasc. 1*		
2	2/**1**	1*r*°	Salve sancta parens	3	Int
3	3	1*v*°–2*r*°	Kyrie	3	LiT
4–5	4	2*v*°–4*r*°	Et in terra *Tro* Spiritus et alme	4	LiD
6–7	5	4*v*°–6*r*°	Patrem	3	LiD
8	6	6*v*°–7*r*°	Sanctus *Tro* Marie filius	3	LiT
9	7	7*v*°–8*r*°	Agnus dei	3	LiT
	8	7*v*°–8*r*°	Se ce n'estoit la tres doulce pensee	3	R
10	9/**2**	8*v*°–9*r*°	Kyrie	3	LiC
11–12	10	9*v*°–11*r*°	Et in terra	3	LiC
	11	11*r*°	Kyrie ANGELORUM	1	Li
			Fasc. 2: fol. 13		
13–14	12	11*v*°–13*r*°	Patrem	3	LiC
	13	12*v*°–13*r*°	Belle teneis moy la promesse / La triquotee est par matin levee	3	R
15	14	13*v*°–14*r*°	Sanctus	3	LiT
16	15	14*v*°–15*r*°	Agnus dei	3	LiT
17	16/**3**	15*v*°–16*r*°	Kyrie	3	Li
18	17	16*v*°–17*r*°	Et in terra MICINELLA (sic *for* MARINELLA ?)	4	LiD
19–20	18	17*v*°–19*r*°	Patrem CURSOR	4	LiD
21	19	19*v*°–20*r*°	Sanctus *Tro* Qui ianuas mortis confregisti	3	LiT
22	20	20*v*°–21*r*°	Sanctus *Tro* Qui ianuas mortis confregisti	4	LiT
23	21	21*v*°–22*r*°	Agnus dei	3	LiT
	22	21*v*°–22*r*°	Jone gente joyeuse et belle	3	R
24	23/**4**	22*v*°–23*r*°	Et in terra	3	LiC
25	24	23*v*°–24*r*°	Patrem	3	LiD
			Fasc. 3		
26	25	24*v*°–25*r*°	Sanctus	3	LiT
27	26	25*v*°–26*r*°	Agnus dei	3	LiT

Composer	Concordances	Remarks
Composite Masses		
Ar. de Lantins		*T.* liturg. — Facs. in *Catal. mostra bibl. mus.*, between pages 18-19.
		T. Ct illeg. — I = *GR* IX ?
Jo. Ciconie		Fol. $2v^0$ illeg.
Jo. Ciconie		
Art. de Lantins		*T* = *GR* IX
Art. de Lantins		*T* = *GR* IX
G. Du Fay	**BU**, p. 9; **Ven**, $1v^0$–$3r^0$; **Ao**^{1}, $26v^0$–$27r^0$; **Ao**^{2}, $49v^0$–$50r^0$	*Tro* in **Ven**: Salvator noster.
G. Du Fay	**Ven**, $3v^0$–$5r^0$ (2 voc.); **Ao**^{1} $32v^0$–$33r^0$; **Ao**^{2} $71v^0$, $67r^0$–$68r^0$; **Tr** Nos. 931, 1482, 1741	Publ. *DTO*, 61, 71. — Ff. $10r^0$, $11r^0$ illeg. *GR* VIII = Illeg.
Du Fay	**BU**, p. 32-33; **Ven**, $22v^0$–$25r^0$ (2 voc.); **Ao**^{1}, $33v^0$–$34r^0$; **Ao**^{2}, $129v^0$–$132r^0$	
Du Fay	**Ven**, $9v^0$–$11r^0$ (2 voc.); **Ao**^{2}, $151v^0$–$152r^0$	
Du Fay	**Ven**, $11v^0$–$12r^0$ (2 voc.); **Ao**^{2}, $155v^0$–$156r^0$	
Du Fay	**Ao**^{1}, $24r^0$	
Du Fay		
Z. *acar*	**BU**, p. 8 (3 voc.)	
Z. *acar*		*T*, *Ct* canonic
Du Fay		*T* = **Ao**^{2}, $153v^0$–$154r^0$: Vineux; **Tourn 471**, $18v^0$–$19v^0$: anon.
Vineus secundum Loqueville		*T* as in preceding work. — Fol. $21r^0$ illeg.
Du Fay		Illeg.
Haprose		Illeg.
Gervasius de Anglia		
Iohannes Dunstaple Anglicus	**Tr** No. 1462	Publ. Riemann. *Hdb.*, 33, 141 — Facs. in *EEH*, 49-50.
Jo. Benet Anglicus		Publ. *WGM*, 2/3, No. 74
Jo. Benet de Anglia		

Number As in codex		Folio	Incipit	voices	Species
					Section B:
28–29	27/**1**	26*v*°–28*r*°	Et in terra	3	LiC
	28	27*v*°–28*r*°	Helas, e my, ma dame et ma mestresse	3	R
30–31	29	28*v*°–30*r*°	Patrem	3	LiC
32	30/**2**	30*v*°–31*r*°	Et in terra	3	LiC
33–34	31	31*v*°–33*r*°			
	32	31*v*°–32*r*°	Patrem	3	LiC
35–36	33/**3**	33*v*°–35*r*°	Mon vray desir est de tous jours penser	2	R
			Et in terra *Tro* 2nd *Amen*: Resurexit dominus alleluya (Tu m'a monté su la pance et riens n'a fait) Et aparuit Petro alleluya (Otre te reface dieu que ce m'a fait)	4	LiD
			Fasc. 4: fol. 37		
37–39	34	35*v*°–38*r*°	Patrem *Tro* 2nd *Amen*: Die Maria quid fecisti postquam Ihesum amiststi / Matrem flentem sociavi quam ad domum reportavi / Et in terra me prostravi et utrumque deploravi / O Maria noli flere iam surexit Christus vere — alleluya — La villanella non è bella se non la dominica	4	LiD
40	35/**4**	38*v*°–39*r*°	Et in terra	3	LiC
41–42	36	39*v*°–41*r*°	Patrem	3	LiC
	37	40*v*°–41*r*°	Ung seul confort pour mon cuer resjoir	3	R
43	38/**5**	41*v*°–42*r*°	Et in terra	3	LiC
44–45	39	42*v*°–44*r*°	Patrem	3	LiC
	40	43*v*°–44*r*°	Chanter ne sçay ce poise moy	3	R
46	41/**6**	44*v*°–45*r*°	Et in terra	3	LiC
47–48	42	45*v*°–47*r*°	Patrem	3	Lic
49	43/**7**	47*v*°–48*r*°	Et in terra	3	LiC
			Fasc. 5		
50–51	44	48*v*°–50*r*°	Patrem	3	LiC

Composer	Concordances	Remarks
Et in terra / Patrem		
Anthonius Romanus		
Ar. de Lantins		Publ. *WGM*, 2/3, No. 32 — *T*, *Ct* illeg.
Antonius Romanus		Fol. 30*r*° illeg.
Baudet Cordier	**Apt**, 26*v*°–27*r*°	Fol. 30*v*° illeg. — Publ. Besseler. *MMA*, 150, frag.
G. Velut	= No. 88	
G. Du Fay	**Ca6** , 2*v*°–5*r*°; **Ca 11**, 6*v*°–8*r*°; **Mü O**, 40*v*°–41*v*° (3 voc.); **Ao²** 60*v*°–62*v*°	2 Amen. — *T* with text
G. Du Fay	**BU**, p. 52–55; **Ca** 6, 5*v*°–10*r*°; **Ca 11**, 23*r*°–27*r*°; **Ao²**, 126*v*°–129*r*°	2 Amen — Partial text in *T*
Hugo de Lantins in **O** (Dufay)	**O**, 60*v*°–61*r*°; **Ao¹**, 30*v*°–31*r*°; **Tr** Nos. 917, 1727	Publ. *DTO*, 61, 15
G. Du Fay	**Ao¹**, 30*v*°–32*r*°; **Ao²**, 104*v*°–106*r*°; **MüO**, 42*v*°–43*r*°; **Tr** Nos. 188, 946, 1762, 1777.	Publ. *DTO*, 61, 73
*La*ntins		Name half cut off by binder — Text in all voices
Ar. de Lantins		
Ar. de Lantins		Fol. 43*r*° partially illeg.
Ar. de Lantins	**O**, 32*v*°	*T*, *Ct* illeg.
D. Luca		
Feragut	**BU**, p. 22-23	
Tomas Fabri scolaris Tapisier		
Tapisier	**Apt**, 34*v*°–36*r*°	

Number (As in codex)		Folio	Incipit	Voices	Species
52	45/**8**	50*v*°–51*r*°	Et in terra	3	LiD
53–54	46	51*v*°–53*r*°	Patrem	3	LiD
55	47/**9**	53*v*°–54*r*°	Et in terra	3	LiC
56–57	48	54*v*°–56*r*°	Patrem	3	LiC
	49	54*v*°–55*r*°	Mon doulx espoir mon souvenir	3	R
58	50/**10**	56*v*°–57*r*°	Et in terra	3	Li
59–60	51	57*v*°–59*r*°	Patrem	3	LiC
61	52/**11**	59*v*°–60*r*°	Et in terra	3	LiC
			Fasc. 6		
62–63	53	60*v*°–62*r*°	Patrem	4	LiD
64–65	54/**12**	62*v*°–64*r*°	Et in terra *Tro* Gloria iubilacio	3	LiD
66–67	55	64*v*°–66*r*°	Patrem	3	Li
68–69	56/**13**	66*v*°–68*r*°	Et in terra Rosetta	3	LiC
70–72	57	68*v*°–71*r*°	Patrem Scabroso	3	LiC
			Fasc. 7: fol. 73		
73–74	58/**14**	71*v*°–73*r*°	Et in terra Fior gentil	3	Li
75–77	59	73*v*°–76*r*°	Patrem Deus deorum	3	Li
	60	75*v*°–76*r*°	Et in terra	3	LiD
78	61/**15**	76*v*°–77*r*°	Et in terra	3 (4)	LiD
79	62	77*v*°–78*r*°	Patrem	3 (4)	LiD
80	63/**16**	78*v*°–79*r*°	Et in terra	3	LiD
81–82	64	79*v*°–81*r*°	Patrem	3	Li
83	65/**17**	81*v*°–82*r*°	Et in terra	3	LiC
84–85	66	82*v*°–84*r*°	Patrem	3	LiC
			Fasc. 8		
86	67/**18**	84*v*°–85*r*°	Et in terra	3	LiC
87	68	85*v*°–86*r*°	Patrem	3	LiC
88–89	69/**19**	86*v*°–88*r*°	Et in terra / Gloria laus et honor qui sese conspirat	3	Li
90–91	70	88*v*°–90*r*°	Patrem	3	Li
92–93	71/**20**	90*v*°–92*r*°	Et in terra	3	Li
	72	91*v*°–92*r*°	L'autre jour juer m'aloie	3	B
94–96	73	92*v*°–95*r*°	Patrem	3	Li
97	74/**21**	95*v*°–96*r*°	Et in terra	4	LiD

Composer	Concordances	Remarks
Feragut		
Feragut		
Ar. de Lantins		
Art. de Lantins		
(H. de) Lantins	**O**, 51*v*°	Name half cut off. Text in all voices
Le Grant Guilheme	**O**, 104*v*°–105*r*°; **Ao**², 63*r*°–64*r*°; **Tr** No. 1429	Publ. *PS*, 123
Le Grant G.	**O**, 105*v*°–107*r*°	Publ. *PS*, 127 — Dated 1426 in **O**
Loqueville		
Lovanio		
H. de Salinis	**Ven**, 15*v*°–19*r*° (2 voc.)	*Tro* celebrates end of schism in 1417. Empty space for *Ct*
H. de Salinis		
Zacar		Text in *T*
Zacar		Text in *T*
Zacar		Fol. 73*r*° partially illeg.
Zacar		Ff. 74*r*°, 75*r*°, 76*r*° illeg.
Bosquet	**Str** 100*v*° (No. 178)	Fol. 76*r*° illeg.
Loqueville	**O**, 68*v*°; **Ao**², 93*v*°–94*r*° (4 voc.)	Publ. *PS*, 134 — Fol. 77*r*° illeg.
Loqueville	**Ao**², 124*v*°–126*r*° (4 voc.); **Tr** Nos. 951, 1782	
Hubertus de Salinis		
H. de Salinis		Fol. 81*r*° illeg.
F. A. de Civitato	**Mü O**, 39*v*° (2 voc.); **Mü L**, p. 4 (frag.); **Str**, 104*v*° (No. 183)	Fol. 82*r*° illeg.
Fr. Antonius de Civitato	**Mü O**, 49*v*°–50*r*°	*Ct* illeg.
H. de Lantins (Forest in **Mü O**)	**Mü O**, 152*v*°–153*r*°; **Tr** No. 918	
Hugo de Lantins		
Zacar	**Mü O**, 37*v*°–38*v*°; **St P**, 18*v*°	
Zacar	**Mod**, 23*v*°–25*r*°	
Jo. Ciconie	**Tr** No. 31	Publ. *DTO*, 61, 1
(F. de Insula)	**O**, 97*v*°	Text in all voices
Jo. Ciconie	**Tr**. No. 32	Publ. *DTO*, 61, 3 — Ff. 94*r*°, 95*r*° illeg.
Jo. Ciconie	**Kras**	

Number As in codex		Folio	Incipit	Voices	Species
			Fasc.: 9 fol. 97		
98–99	75	96*v*°–98*r*°	Patrem	3	LiC
100	76	97*v*°–99*r*°	Et in terra	4	LiD
	77	98*v*°–99*r*°	De bien amer quant l'ay en pris	3	R
101	78	99*v*°–100*r*°	Et in terra	3	
102	79	100*v*°–101*r*°	Et in terra	3	LiC
103–104	80	101*v*°–103*r*°	Et in terra	3	LiC
105	81/**22**	103*v*°–104*r*°	Et in terra	3	LiC
106–107	82	104*v*°–106*r*°	Patrem	3	LiC
108	83/**23**	106*v*°–107*r*°	Et in terra	2 (4)	LiD
109	84	106*v*°–108*r*°	Patrem DU VILAGE (OR DOMINICALE)	4	LiD
			Fasc. 10		
110	85/**24**	108*v*°–109*r*°	Et in terra	3	LiC
111	86	109*v*°–110*r*°	Patrem	3	LiD
112	87/**25**	110*v*°–111*r*°	Et in terra	3	LiC
113–114	88	111*v*°–111*bis r*°	Patrem	3	LiC
	89	112*v*°–111*bis r*°	Benedicamus domino	3	LiC
115	90/**26**	111*bis v*° 112*bis r*°	Et in terra	3	Li
116–117	91	112*bis v*°–114*r*°	Patrem	3	
118	92/**27**	114*v*°–115*r*°	Et in terra	3	LiC
119–120	93	115*v*°–117*r*°	Patrem	3	LiC
121	94/**28**	117*v*°–118*r*°	Et in terra	3	LiC
122–124	95	118*v*°–120*r*°	Patrem	3	LiC

SECTION C:

			Fasc. 11		
	96	(1*r*°)	Kyrie	3	LiC
125	97	(1*v*°–2*r*°)	Kyrie ANGELORUM	3	LiC
126	98	(2*v*°)	Kyrie IN DOMINICIS DIEBUS	3	LiC
127	99	(3*r*°–3*v*°)	Kyrie FONS BONITATIS	3	LiC
128	100	(4*r*°)	Kyrie IN SEMIDUPLICIBUS MAIORIBUS	3	LiC
128 *bis*	101/**5**	(4*v*°–5*r*°)	Kyrie *Tro* Qui de stirpe regia	3	
129	102	(5*v*°–6*r*°)	Et in terra	3	LiC
130–132	103	(6*v*°–9*r*°)	Patrem	3	LiD

Composer	Concordances	Remarks
(Cameraco)	**Str**, 109*v*° (No. 194)	Fol. 98*r*° illeg.
Antonius Romanus		Fol. 98*r*° illeg.
P. Fontaine	**O**, 100*v*°; **PC**, 60*v*° (frag.)	Publ. *WGM*, 2/3, No. 33
Grosin	**BU**, p. 26–27; **Ao²**, 76*v*°–77*v*°; **Tr** No. 2	Publ. *DTO*, 61, 7
(Jo. Le Grant)	**Ao¹** 36*v*°–37*r*°; **Ao²**, 74*v*°–76*r*'	2 *Ct*
(Nicolaus de Capua **BU** Bosquet **Mü O**)	**BU**, p. 16-17; **Mü O**, 35*v*°–36*r*°	
Zacar (de Teramo)	**Tr** No. 149	Publ. *DTO*, 61, 16
Grosin	**Mü O**, 52*v*°–53*r*°; **Ao²**, 59*v*°–60*r*°	
De Anglia		
Gilet Velut		
Gilet Velut	= No. 31	Ff. 111-112 *bis* between 112-113
(Dufay)	**Mod B**, 29*r*°; **Tr** No. 35	Publ. *DTO*, 53, 24
Ar. de Lantins	**BU**, p. 46-47	
Ar. de Lantins	**BU**, p. 48-51	
Jo. Franchois de Gemblaco	**O**, 57*v*°–58*r*°; **Ao²**, 90*v*°–92*r*°	Publ. *PS*, 93
Jo. Francois	**Ca 6**, 33*v*°–36*r*°; **Ca 11**, 38*v*°–41*v*°; **Mü O**, 153*v*°–155*r*°; **O**, 74*v*°–75*v*°; **Ao²**, 114*v*°–117*r*°	Publ. *PS*, 99 — Fol. 117*r*° partially illeg.
Jo. de Lymburgia		
Jo. de Lymburgia		

Two interpolated fascicules

Du Fay	**Mü O**, 57*r*°; **Tr** Nos. 882, 1421, 1694	
Binchois	**Mü O**, 49*r*°; **Ao¹** 25*v*°–26*r*°; **Ao²**, 52*v*°–53*r*°; **Tr** Nos. 34, 175, 888, 1445, 1700.	Publ. *DTO*, 61,48. *C* = *GR* VIII
Du Fay		*C* = *GR* XI
Du Fay	**Mü O**, 127*v*°–128*r*°; **Tr** Nos. 855, 1667	Publ. Derès in *ZfM*, 10 (19), 73 (frag.). — *C* = *GR* II
Du Fay		
Lymburgia		
Brasart	**Ao¹**, 43*v*°–44*r*°; **Tr** Nos. 920, 1730	
Brasart	**Mü O**, 83*v*°–84*r*°; **Ao¹**, 40*v*°–42*r*°; **Tr** Nos. 939, 1769	

Number As in codex		Folio	Incipit	Voices	Species
			Fasc. 12: fol. 11		
133	104	(9*v*°–11*r*°)	Sanctus	3	LiT
134	105	(10*v*°–11*r*°)	Agnus dei	3	LiT
135–137	106	(11*v*°–13*v*°)	Sanctus (Papale) *Tro* Ave verum corpus natum	4	LiC
		(14*r*°)	*Empty*		
138–139	107/**29**	(14*v*°–16*r*°)	Et in terra	4	LiD
140–142	108	(16*v*°–19*r*°)	Patrem	4	LiD
	109	(19*v*°–20*r*°)	*Without text*	3	
143	110	(20*v*°)	Asperges me	3	A
			Section D: Composite Masses		
			Fasc. 13		
			Introitus Misse sancti Iacobi		
	111/**6**	121*r*°–122*r*°	Mihi autem nimis honorati sunt	4	Int
144	112	121*v*°–123*r*°	Kyrie	3	LiC
145	113	122*v*°–124*r*°	Et in terra (de apostolis)	3	LiC
146–147	114	123*v*°–125*r*°	Alleluia. Hispanorum clarens stella	4	Al
148–149	115	125*v*°–127*r*°	Patrem (de apostolis)	3	LiC
150	116	127*v*°–128*r*°	In omnem Terram	4	O
151	117	128*v*°–129*r*°	Sanctus	4	LiT
152	118	129*v*°–130*r*°	Agnus dei	4	LiT
	119	129*v*°–130*r*°	Vos qui secuti estis me	+3	Co
153–154	120/**30**	130*v*°–132*r*°	Et in terra	3	LiD
			Fasc. 14: fol. 133		
155–156	121	132*v*°–134*r*°	Patrem	3	LiC
157	122/**31**	134*v*°–135*r*°	Et in Terra	3	LiC
	123	134*v*°–135*r*°	Kyrie	+3	LiC
158	124	135*v*°–136*r*°	Patrem Alma redemptoris	3	LiT
159	125/**32**	136*v*°–137*r*°	Et in terra	3	LiC
160	126	136*v*°–138*r*°	Patrem	3	LiC
161	127/**7**	138*v*°–139*r*°	Kyrie	3	LiC
162	128	138*v*°–140*r*°	Et in terra	3	
163	129	139*v*°–141*r*°	Patrem	3	
164	130	141*v*°–142*r*°	Sanctus admirabilis splendor / Sanctus mundi fabricator et rector	4	LiD
165	131	142*v*°–143*r*°	Agnus dei	4	LiD

Composer	Concordances	Remarks
Du Fay	**Tr** Nos. 1368, 1566	
(Du Fay)	**Tr** No. 1567	
Du Fay	**Tr** Nos. 986, 1561, 1818	Publ. *DTO*, 7, 148
G. Du Fay	**Ca 6**, 10*v*°–13*r*°; **Ca 11**, 11*v*°–13*r*°; **Ao**², 96*v*°–98*v*°; **Tr** No. 8	Fol. (16*r*°) partially illeg.
(Dufay)	**Ca 6**, 13*v*°–17*r*°; **Ca 11**, 27*v*°–31*r*°; **Ao**², 108*v*°–111*r*°; **Tr** Nos, 9, 942, 1377, 1773	
Binchois	**SP**, 239*v*°–240*r*°; **Tr** Nos. 786, 1444, 1590	White notation Publ. *DTO*, 7, 91

AND LITURGICAL PRAGMENTS

G. Du Fay		
(Dufay)	**Ao**¹, 20*v*°–21*v*°; **Ao**², 50*v*°–52*r*°	*C* = *GR* IV
(Dufay)	**Ao**², 64*v*°–65*r*°, 71*r*°	
Dufay		Fol. 125*r*° illeg.
Du Fay	**Ao**², 119*v*°–122*r*°; **Tr** Nos. 136, 1474	Publ. *DTO*, 61, 76
Du Fay		Fol. 128*r*° illeg.
Du Fay	**Ao**², 149*v*°–150*r*°	Fol. 129*r*° illeg. — *T* = *GR* II
Du Fay	**Ao**², 154*v*°–155*r*°	*T* = *GR* XI — Fol. 130*r*° illeg.
Du Fay	**Tr** No 36.	« Postcommunio » cod. — Fol. 130*r*° illeg.
Binchois	**Ca 6**, 17*v*°–20*r*°; **Ca 11**, 9*v*°–11*r*°; **O**, 1*r*°–2*r*°; **Tr** No. 1366	Publ. *PS*, 53
Binchois	**Ca 11**, 35*r*°–38*r*°; **O**, 2*v*°–4*r*°; **Tr** No. 1367	Publ. *PS*, 63 — Fol. 134*r*° illeg.
Johannes Francois de Gemblaco	**Mü O**, 62*v*°–63*r*°; **Ao**¹, 28*v*°–29*r*°; **Ao**², 92*v*°–93*r*°	Fol. 135*r*° illeg.
Du Fay	**BU**, p. 83; **Mü O**, 31*v*°–32*r*°; **Ao**¹, 22*r*°; **Tr** No. 1387	*C* = *GR* IV; Fol. 135*r*° illeg.
Johannes de Gemblaco	**Mü O**, 105*v*°–106*v*°; **Ao**¹, 28*v*°–30*r*°; **Ao**², 117*v*°–119*r*°; **Tr** No. 1770	
Johannes Reson		
Johannes de Lymburgia		
Jo. de Lymburgia		
Jo. de Lymburgia		
Jo. de Lymburgia		
Jo. de Lymburgia		*T* with text
Johannes de Lymburgia		*T* with text

Number As in codex		Folio	Incipit	Voices	Species
166	132/**33**	142*v*°–144*r*°	Et in terra	3	LiC
167	133	143*v*°–145*r*°	Patrem	3	LiC
			Fasc. 15: fol. 145		
168–169	134	145*v*°–147*r*°	Et in terra *Tro* Spiritus et alme	3	Li
	135	146*v*°–147*r*°	Benedicamus domino	3	LiC
170	136	147*v*°–148*r*°	Et in terra *Tro* Spiritus et alme	3	LiC
171	137	148*v*°–149*r*°	Et in terra (IN GALLI CANTU)	3	LiC
172	138/**8**	149*v*°–151*r*°	Kyrie *Tro* Verbum incarnatum	3	Li
173	139	150*v*°–151*r*°	Et in terra	3	Li
174	140	151*v*°–153*r*°	Patrem	3	Li
175	141	152*v*°–154*r*°	Sanctus *Tro* Qui hominem limo condidisti	3	Li
176	142	153*v*°–154*r*°	Agnus dei	3	Li
177–178	143	154*v*°–156*r*°	Et in terra AD ONGNI VENTO	4	LiD
			Fasc. 16		
179	144	156*v*°–157*r*°	Et in terra ANGLICANA	3	LiC
180	145	157*v*°–158*r*°	Et in terra AD MODUM TUBE	4	LiD
181	146	158*v*°–159*r*°	Et in terra	3	LiD
	147	158*v*°–159*r*°	Se cuer d'amant par soy humilier	3	R
182–183	148	159*v*°–161*r*°	Patrem ANGLICANUM	3	Li
184	149/**34**	161*v*°–162*r*°	Et in terra	3	LiC
185–186	150	162*v*°–164*r*°	Patrem	3	LiC
187	151/**9**	164*v*°–165*r*°	Kyrie	3	LiC
	152	164*v*°–165*r*°	Et in terra	3	LiD
188	153	165*v*°–166*r*°	Patrem	3	LiD
189	154	166*v*°–167*r*°	Et in terra	3	LiC
190	155	167*v*°–170*r*°	Et in terra DE QUAREMIAULX	3	LiC
			Fasc. 17		
191	156	170*v*°–171*r*°	Et in terra	3	Li
192	157	171*v*°–178*r*°	Et in terra	3	LiC
193	158	178*v*°–180*r*°	Salve sancta parens	3	Int
	159	178*v*°–180*r*°	Kyrie *Tro*: O sacra virgo beata	3	LiC
194	160	180*v*°–181*r*°	Kyrie	3	LiT
195–196	161	181*v*°–183*r*°	Et in terra *Tro* Spiritus et alme	3	LiC
			Fasc. 18: Fol. 183		
197	162	183*v*°–185*r*°	Magnificat	3	Li
198	163	185*v*°–186*r*°	Magnificat	3	Li
199	164	186*v*°	Alma redemptoris mater	(3)	A
		187*r*°	*Empty*		
200	165	187*v*°–189*r*°	Et in terra	3	Li
201	166	188*v*°–189*r*°	Recordare frater pie	3	La
202	167	189*v*°–190*r*°	Ostendit mihi angelus	3	Mo

Composer	Concordances	Remarks
Jo. de Lymburgia		
Jo. de Lymburgia		
N. Zacarie		
(Dufay)	**Mod B**, 29*v*°	
G. Dufay	**Mü O**, 57*v*°–58*v*°; **Tr** Nos. 923, 1422, 1733	Alternate vss. = *GR* IX Publ. *DTO*, 61, 81
(Dufay)	**Tr** No. 1513	Alternate vss. = *GR* XIV
Ar. de Lantinis	**BU**, p. 2–3; **O**, 63*r*–63*v*°	Publ. *PS*, 1
(Ar. de Lantinis)	**BU**, p. 4–5; **O**, 64*r*°–64*v*°	Publ. *PS*, 10 — « Fugatrium temporum ».
Ar. de Lantinis	**BU**, p. 34–36; **Mü L**, 2*r*°- **O**, 65*r*°–66*r*°.	Publ. *PS*, 16
Ar. de Lantinis	**O**, 70*v*°–71*r*°	Publ. *PS*, 29
(Ar. de Lantins)	**O**, 68*r*°	Publ. *PS*, 34
Zacar	**Kras**, 196; **St P**, 12*v*°	*T* with text
Zacar	**St P**, 16*v*°	
G. Dufay	**Ao**^{2}, 95°–96*r*°; **Tr** Nos. 911, 1721	Publ. *DTO*, 7, 145. Fol. 158*r*° illeg.
Baudet Cordier		
(De Anglia)	**Ao**^{3}, 176*v*°- 179*r*°	
Jo. Ciconie	**Kras**, 192*v*°; **O**, 103*v*°–104*r*°; **St P**, 25*r*°	Publ. *PS*, 88
Jo. Ciconie		
Du Fay	**Ca 6**, 2*r*°^{2} **Ca 11**, 2*r*°; **Mü O**, 31*r*°; **Ven**, 2*v*° (frag, 2 voc.); **Ao**^{1}, 25*r*°; **Ao**^{2}, 49*r*°	
(Dufay)	**Ao**^{2}, 94*v*°–95*r*°	
Du Fay	**Ao**^{2}, 102*v*°– 104*r*°	
N. Natalis		
Du Fay		Nos. 168-169 skipped
Binchois		
(Dufay)	**Ca 6**, 31*v*°–33*r*°; **Ca 11**, 14*r*°–15*r*°; **Tr** Nos. 10, 487	Nos. 172-177 skipped
Lymburgia		No. 179 skipped
Lymburgia		*T* = *GR* IX — Fol. 181*r*° illeg.
Lymburgia		
Du Fay (Dunstable in **Mu O**)	**Mü O**, 138*v*°–139*v*°; **FM**^{1}, 17*v*°–21*r*°; **Mod B**, 37*r*°–38*v*°; **SP**, 205*v*°–207*r*°; **Tr** No. 1378	Publ. *DTO*, 7, 169
Lymburgia	**Ao**^{3}, 196*v*°–197*r*°; **Tr** No. 1052	*C* only Fol. 188*r*° illeg.
Lymburgia		
Lymburgia		

Number (As in codex)	Folio	Incipit	Voices	Species
				Section E: Motets
203	168	190v^0–191r^0	Supremum est mortalibus	3	Mo Is
204	169	191v^0–193r^0	Balsamus et munda cera cum crismatis unda *T*: Isti sunt agni novelli	4	Mo Is
205	170	192v^0–193r^0	Salve salus mea Tu nephanda prodigio	3	La
206–207	171	193v^0–195r^0	Si inimicus meus maledixisset *T*: Emitat celum fulgura	4	Mo Is
			Fasc. 19: Fol. 194		
	172	194v^0–195r^0	Ave fuit prima salus	3	La
208	173	195v^0–196r^0	Inclita stella maris	4	Mo
209	174	196v^0–197r^0	Rite maiorem Iacobum canimus Artibus summis miseri reclusi *T*: Ora pro nobis dominum qui te vocavit	4	Mo Is
210	175	197v^0–198r^0	Surexit Christus hodie	3	Mo
211	176	198v^0–199r^0	Nova vobis gaudia refero	3	Mo Is
212	177	199v^0–201r^0	Pulcra es amica mea	3	Mo
213	178	200v^0–201r^0	O pulcerima mulierum	3	Mo
214	179	201v^0–202r^0	Salve regina	3	A
	180	201v^0–202r^0	In nataly domini gaudent	4	La
215	181	202v^0–203r^0	O lux et decus Hispanie	3	Mo
216	182	203v^0–204r^0	Ave mater o Maria	3	Mo
217	183	204v^0–205r^0	Descendi in ortum meum	3	Mo
	184	204v^0–205r^0	Spes nostra salus nostra	3	A
218	185	205v^0–206r^0	Benedicta es celorum regina	3	Mo
219	186	206v^0	Martires dei incliti Leonci et Carpophore	3	Mo
			Fasc. 20 – Interpolated		
		(1r^0)	*Empty*		
220	187	(1v^0–2r^0)	Congruit mortalibus plurima	3	Mo
221–222	188	(2v^0–4r^0)	Salve vere gracialis	3	Mo
223	189	(4v^0–5r^0)	In hac die celebri	3	Mo
224	190	(5v^0–6r^0)	Hec dies quam fecit dominus	3	Rg
225	191	(6v^0–7r^0)	Descendi in ortum meum	4	Mo
226	192	(7v^0–8r^0)	Alma redemptoris	3	A
227–228	193	(8v^0–10r^0)	Gaude virgo mater Christi	4	S
	194	(9v^0–10r^0)	Dilectoza cortesia	2	La
229	195	(10v^0–11r^0)	Gaude tu baptista Christi	5	Mo
230	196	(11v^0–12r^0)	Ave Yhesu Christe verbum patris	3	Mo
231	197	(12v^0–13r^0)	Tota pulcra es amica mea	4	Mo
232	198	(13v^0)	Imnizabo regi meo dulce melos	3	La

Composer	Concordances	Remarks
AND ANTIPHONS		
Dufay	**BU**, p. 56–57; **Mü O**, 107*v*°–109*r*°; **Mod B**, 66*v*°–67*r*°; **Tr** No. 1391	Treaty of April 8, 1433 between Emperor-elect Sigismund and Pope Eugene IV
Du Fay		Blessing of *Agnus dei*, April 7, 1431
Lymburgia		
Lymburgia		
	Bu, p. 65	
Du Fay		Canon
Du Fay		S. James, Apostle — Acrostich: *Robertus Auclou curatus sancti Iacobi*
Jo. de Lymburgia		
Grenon		Christmas
Jo. de Lymburgia		
Ar. de Lantinis	**Bu**, p. 68–69; **O**, 80*v*°	Publ. *PS*, 269
Jo. Reson	**BU**, p. 80 **BU**, p. 114 (2 voc.); **Tr** No. 163 (3 voc.)	
Hugo de Lantinis		S. James, Apostle
Johannes de Sarto		
Johannes de Lymburgia		
		Trinity Sunday
De Anglia	**BU**, p. 82–83; **Tr** No. 1531	Publ. *DTO*, 76, 81
Lymburgia		Vicenza
Lymburgia		Giov. Contarini, Patriarch Card. Antonio Corario
Lymburgia		S. George Easter Sunday
Leonelle *over cancelled* Binchois (Dunstaple in **Mod B**)	**Mod B**, 134*v*°–135*r*°; **Ao**^{3}, 187*v*°–188*r*°	Publ. *DTO*, 76, 51
Du Fay	**Mü O**, 5*v*°–7*r*°	
Benenoit		« Fuga sex temporum »
Lymburgia		
Lymburgia		Portion of text copied fol. 207*r*°

Number As in codex		Folio	Incipit	Voices	Species
			Fasc. 21		
	199	207*r*°	Regina celi	+3	A
233	200	207*v*°–208*r*°	Missus est Gabriel angelus	3	Mo
234	201	208*v*°–209*r*°	Vergine bella che di sol vestita	3	
235	202	209*v*°–210*r*°	Tota pulcra es amica mea	4	Mo
236	203	210*v*°–211*r*°	Imera dat hodierno	3	Mo
237	204	211*v*°–212*r*°	Surge propera amica mea	4	Mo
238	205	212*v*°–213*r*°	Puer natus in Bethleem	4	Mo
239	206	213*v*°–214*r*°	Carminibus festos muse O requies populi	4	Mo Is
240	207	214*v*°–215*r*°	Ave gemma claritas	4	Mo
241	208	215*v*°–216*r*°	O felix flos Florencia Gaude felix Dominice	3	Mo
242	209	216*v*°–218*r*°	Ad honorem sancte trinitatis Celorum regnum supernum	4	Mo Is
243	210	217*v*°–218*r*°	Ave verum corpus natum	3	Mo
			Fasc. 22		
244	211	218*v*°–220*r*°	(O) sancte Sebastiane O martir Sebastiane O quam mira refulsit gracia *T*: Gloria et honore	4	Mo Is
245	212	219*v*°–220*r*°	Ave verum corpus natum	2	Mo
246	213	220*v*°–221*r*°	Yhesu salvator seculi Quo vulneratus scelere	3	Mo
	214	220*v*°–221*r*°	Ma seul amour et ma belle maistresse	2	R
247–248	215	221*v*°–223*r*°	Plaude decus mundi	4	Mo
249	216	223*v*°–224*r*°	O felix templum iubila	3	Mo
250	217	224*v*°–225*r*°	Venite adoremus dominum Salve sancta eterna trinitas	4	Mo Is
251	218	225*v*°–226*r*°	Sub Arturo plebs vallata Fons citharizancium *T*: In omnem terram	3	Mo Is
252	219	226*v*°–227*r*°	Aurea flamigeri iam excedis	4	Mo
253	220	227*v*°–228*r*°	Dominicus a dono hec	4	Mo
254	221	228*v*°–229*r*°	Ihesus postquam monstraverat	4	Mo
255	222	229*v*°–230*r*°	Ave verum corpus natum	4	Mo
			Fasc. 23		
256	223	230*v*°–231*r*°	Plasmatoris humani generis Verbigine mater ecclesia	4	Mo
257	224	231*v*°–232*r*°	Alma redemptoris mater	3	A
258	225	232*v*°–233*r*°	Ave regina celorum	3	A
	226	232*v*°–233*r*°	Mon seul voloir mon souverain retour	3	R

Composer	Concordances	Remarks
Jo. de Lymburgia P. Rubeus Dufay	**BU**, p. 70–71; **O**, 133*v*°–134*r*°	Publ. Besseler. *Dufay*, 12 *geist. & welt.*, *RMI*, 1 258-266.
Ar. de Lantinis	**BU**, p. 66–67; **Mü O**, 136*v*°–138*r*°; **PC**, 65*r*° (*T* only); **Str**, 16*r*° (No. 23); **O**, 42*v*°	Publ. *PS*, 262
Grosin	**BU**, p. 88-89; **Mü O**, 80*v*°–81*r*°; **PC**, 63*v*° (*T* only); **O**, 48*v*°–49*r*°; **Tr** No. 1481	Publ. *DTO*, 7, 209.
Jo. de Lymburgia Jo. de Lymburgia Antonius Romanus Hugo de Lantinis Fr. Antonius de Civitato		Doge Franc. Foscari (1423)
Grenon Jo. Reson	**O**, 127*v*°–128*r*°	Publ. *PS*, 203 — All Saints
Dufay Jo. Reson	**O**, 31*v*°–32*r*°	
Huberty de Salinis	**O**, 81*r*°; **Str**, 97*v*° (No. 174 - 2 voc.)	Publ. *PS*, 276
Briquet Christoforus de Monte	**Pz**, 16*v*°; **O**, 96*v*°	Publ. Stainer. *Dufay*, 82 Doge Franc. Foscari (1423) — Publ. *DTO*, 76, 6
Jo. Ciconie	**O**, 22*v*°–23*r*°; = No. 326	Stefano Carrara — Publ. *PS*, 243
Carmen	**O**, 138*v*°–139*r*°; = No. 327	Publ. *PS*, 167
Alani	**Ch**, 70*v*°–71*r*°; = No. 328	Publ.. *DTO*, 76, 9; Facs. Wolf. *Schrifttafeln*, 30-31
Antonius Romanus Christoforus de Monte Matheus de Brixia H. de Lantinis		Giov. Franc. Gonzaga
Nicolaus Grenon		
Du Fay	**BU**, p. 64-65	
Du Fay	**Ven**, 29*v*°–30*r*°; **PC**, 61*v*° (*T*. only); **O**, 62*r*°; **Tr** No. 138	
Jo. Gemblaco	**PC**, 59*v*°–60*r*°	

Number (As in codex)		Folio	Incipit	Voices	Species
259	227	233*v*°–234*r*°	O Maria virgo davitica O Maria maris stella	3 (4)	Mo
	228	233*v*°–234*r*°	Et c'est assés pour m'esjoir	2	R
260	229	234*v*°–235*r*°	Ave Maria gracia plena O Maria gracia plena	4	Mo
	230	234*v*°–235*r*°	Par droit je puis complaindre	3	R
261	231	235*v*°–236*r*°	Cuius fructus ventris Ihesus Te Maria rogitassem	4	Mo Is
262	232	236*v*°–237*r*°	Salve regina *Tro* Virgo mater ecclesie	4	A
263	233	237*v*°–238*r*°	Ave mater pietatis	3	Mo
264	234	238*v*°–239*r*°	Flos florum fons ortorum	3	Mo
265	235	239*v*°–240*r*°	Anima mea liquefacta est	3	A
266	236	240*v*°–241*r*°	Ave virgo lux Maria	4	Mo
267	237	241*v*°–242*r*°	Apostolo glorioso da dio Cum tua doctrina *T*: Andreas Christi famulus	4	Mo Is
			Fasc. 24		
268	238	242*v*°–243*r*°	Regina celi	3	A
	239	243*r*°	Se vous scaviés ma tres douce maistresse	2	R
269	240	243*v*°–245*r*°	Salve regina *Tro* Virgo mater ecclesie	3	A
270	241	244*v*°–245*r*°	Or voy je bien que je moray	3	R
271	242	245*v*°–246*r*°	Pie pater Dominice O Petre martir inclite *T*: O Thoma lux ecclesie	4	Mo
272	243	246*v*°–247*r*°	Ducalis sedes inclita Stirps Mocinico veneti tibi tenemur	4	Mo
273	244	247*v*°–248*r*°	Vasilissa ergo gaude *T*: Concupivit rex decorem tuum	4	Mo Is
274	245	248*v*°–249*r*°	Petrum Marcello venetum O Petre antistes inclite	4	Mo Is
275	246	249*v*°–250*r*°	Salve pater creator omnium Felix et beata deo	4	Mo Is
276	247	250*v*°–251*r*°	Psallat chorus in novo carmine Eximie pater et regie rector	4	Mo
	248	250*v*°–251*r*°	Par ung regart des deux biaude yeux	3	R
277	249	251*v*°–252*r*°	In Pharaonis atrio	3	Mo
	250	252*r*°	J'aime bien celuy qui s'en va	3	R
278	251	252*v*°–253*r*°	Verbum tuum verbum sane bonum In cruce te providens	3	Mo
279	252	253*v*°–254*r*°	Magne decus potencie Genus regule esperie	4	Mo Is
			Fasc. 25		
280	253	254*v*°–255*r*°	O flos in divo are fructificans Sacris pignoribus dotata	3	Mo Is

Composer	Concordances	Remarks
	Mü O, 56*v*°–57*r*°	« Solus tenor » only
Jacobus Vide	**O**, 99*r*°	Publ. Besseler. *MMA*, 191 (frag.)
Johannes Brasart	**Tr** No. 29 (3 voc.)	Publ. *DTO*, 7, 95
Du Fay	**O**, 18*v*°	Publ. Stainer. *Dufay*, 115
	Ao^{3}, 186*v*°–187*r*°	
H. de Salinis		
G. Du Fay	**Mod B**, 56*v*°–57*r*°; **O**, 25*r*°–26*r*°	Publ. Besseler. *Dufay*, 12 *geist. & welt.*, 1
Du Fay	**O**, 27*v*°–28*r*°; **Tr** No. 142	Publ. *DTO*, 53, 20
Jo. Franchos		Publ. *DTO*, 76, 19
Du Fay		Publ. *DTO*, 76, 22
		Fol. 243*r*° illeg.
Passet (Cesaris in **Str**)	**Str**, 87*r*° (No. 151)	Fol. 243*r*° illeg.
Leonell Polbero		
Ar. de Lantins		
Fr. Antonius de Civitato		
Anthonius Romanus	**BU**, p. 76–77 (3 voc.)	Doge Tom. Mocenigo
G. Du Fay	**O**, 132*v*°–133*r*°; **Tr** No. 37	Marriage of Cleophe Malatesta (1420); — Publ. *DTO*, 53, 30
Jo. Ciconie		Alternative *T/Ct* « ad longum »
Carmen		Alternative *T* « ad longum »
Hubertus de Salinis		S. Lambert — Publ. Riemann. *Komp.*, 103
*Gem*blaco		Name cut off by binder — Publ. *WGM*, 2/3, No. 34
	Mü O, 48*v*°	
Fontainne	**Esc**, 49*v*°–50*r*°; **O**, 17*v*°–18*r*° (2 voc.)	Publ. Aubry in *SIMG*, 8, 526 — Illeg.
Jo. Rondelly		
Jo. Brasart		
F. Loqueville		S. Yvo

Number As in codex		Folio	Incipit	Voices	Species
281	254	255v^o–256r^o	O virum omnimoda veneracione O lux et decus Tranensium *T*: O beate Nicholae	4	Mo
282	255	256v^o–257r^o	O beatum incendium	2	Mo
283	256	257v^o–258r^o	O Padua sidus preclarum	3	Mo
284	257	258v^o–259r^o	Venecie mundi splendor Michael qui Stenadourus	3	Mo
285	258	259v^o–260r^o	O Petre Christi discipule	2	Mo
286	259	260v^o–261r^o	Ut per te omnis celitum Iugens alumpnus Padue	3 (4)	Mo Is
287	260	261v^o–262r^o	Summe summy tu patris unice Summa summy tu matris filii	4	Mo
288	261	262v^o–263r^o	Prevalet simplicitas	2	Mo
	262	262v^o–263r^o	Caro mea vere est cibus	3	Mo
289	263	263v^o–264r^o	O gemma lux et speculum Sacer pastor Barensium *T*: Beatus Nicolaus	4	Mo Is
			Fasc. 26		
290	264	264v^o–265r^o	O flos fragrans iam vernalis	3	Mo
291	265	265v^o–266r^o	Ave mater nostri redemptoris	3	Mo
	266	266r^o	Salve virgo regia	3	La
292	267	266v^o–267r^o	Te dignitas presularis	3	Mo
293	268	267v^o–268r^o	Gratulemur Christicole	3	Mo
	269	267v^o–268r^o	Dilecto Yhesu Cristo	2	La
294	270	268v^o–269r^o	Recordare virgo mater	3	Mo
295	271	269v^o–270r^o	Excelsa civitas Vincencia	3	Mo
296	272	270v^o–271r^o	Doctorum principem super ethera Melodia suavissima cantemus *T*: Vir mitis	4	Mo Is
297	273	271v^o–272r^o	Albane misse celitus Albane doctor maxime	4	Mo Is
298	274	272v^o–273r^o	Sanctus itaque patriarcha Leuncius	4	Mo
299	275	273v^o–274r^o	Summus secretarius omnia scientis	4	Mo
300	276	274v^o–275r^o	O quam mirabilis progenies	3	Mo
	277	274v^o–275r^o	Alleluia Katerina ad pacem	2	
301	278	275v^o–276r^o	Si nichil actuleris omere In precio precum	3	Mo
	279	275v^o–276r^o	Veni dilecte my apprehendam te	3	Mo
			Fasc. 27		
302	280	276v^o–277r^o	Regina celi	3	A
303	281	277v^o–278r^o	Ave regina celorum	3	A
304	282	278v^o–279r^o	Magne dies leticie	3	H
	283	278v^o–279r^o	Verbum caro factum est	3	La
305	284	279v^o–280r^o	O Maria maris stella	3	Mo
	285	280r^o	Gaude flore virginali	3	La

Composer	Concordances	Remarks
Jo. Ciconie	**BU**, p. 72–73	Publ. Besseler. *MMA*, 204 (frag.)
Jo. Ciconie		Holy Ghost
Jo. Ciconie		S. Anthonyi of Padua
Jo. Ciconie		Mich. Steno
Jo. Ciconie		
Jo. Ciconie	**O**, 119*v*°–120*r*° (4 voc.)	Franc. Zabarella — Publ. *PS*, 180
Gillet Velut	**Tr** No. 33	Publ. *DTO*, 7, 221
Ar. de Ruttis	**O**, 128*v*°–129*r*°	Publ. *PS*, 278 — Fol. 263*r*° illeg.
P. Rubeus		Fol. 263*r*° illeg.
Dufay	**O**, 130*v*°–131*r*°	Fol. 264*r*° illeg.
Jo. Brasart	**O**, 7*v*°–8*r*°; **Tr** No. 129	Publ. *DTO*, 7, 102
Jo. de Lymburgia		
Lymburgia		
Jo. Brasart	**Tr** No. 49	S. Martin — Publ. *DTO*, 76, 83
Jo. Brasart		Christmas
Lymburgia		
Feraguti	**O**, 4*v*°–5*r*°	Franc. Malipiero — Publ. *PS*, 249
Jo. Ciconia		Franc. Zabarella
Jo. Ciconia		S. Alban
De Civitato		S. Leuntius
Jo. Brasart	**O**, 6*v*°–7*r*°	Holy Ghost — Publ. *PS*, 235
Jo. Sarto	**O**, 9*v*°–10*r*°	Publ. *DTO*, 7, 215
Hubertus de Salinis		
Lymburgia (Dufay *in* **Ao3**, **Tr 87**)	**Ao3**, 206*v*°; **Tr** No. 100	Publ. *Dufay, Op. om.*, 29
Dunstaple	**Mü L**, 42*v*°; **FM1**, 44*v*°–47*r*°; **Ao3**, 191*v*°–193*r*°	Publ. *DTO*, 76, 49
Leonel	**Ao3**, 195*v*°–196*r*°; **Tr** Nos. 1491, 1525	Publ. *DTO*, 7, 210
Lymburgia		
Lymburgia		
Lymburgia	**BU**, p. 43; **Ven**, 127*r*°	Fol. 280*r*° illeg.

Number As in codex		Folio	Incipit	Voices	Species
306	286	280*v*°–281*r*°	O Baptista mirabiles	3	Mo
	287	280*v*°–281*r*°	In tua memoria virgo	3	La
307	288	281*v*°–282*r*°	Gaude felix Padua	3	Mo
308	289	282*v*°–283*r*°	Beata dei genitrix Maria	3	A
309	290	283*v*°–284*r*°	Sub tuam protectionem	3	Mo
310	291	284*v*°–285*r*°	Quam pulcra es et quam decora	3	Mo
311	292	285*v*°–286*r*°	O beate Sebastiane	3	Mo
					Section F:
	293	285*v*°–286*r*°	In adventu domini Conditor alme siderum	+3	H
312	294	286*v*°–287*r*°	In natale domini Criste redemptor omnium	3	H
313	295	287*v*°	In natale domini Criste redemptor omnium	+3	H
313 *bis*	296	288*r*°	In epiphania domini Hostis Herodes impie	3	H
			Fasc. 28		
314	297	288*v*°	In octava pasce Ad cenam agni providi	3	H
314 *bis*	298	289*r*°	In asencione domini Ihesu nostra redempcio	3	H
315	299	289*v*°	In pentecoste Veni creator spiritus	3	H
315 *bis*	300	(290*r*°)	In festo sanctissime trinitatis O lux beata trinitas	3	H
316	301	(290*v*°)	In dominicis diebus Lucis creator optime	+3	H
317	302	(291*r*°–291*v*°)	*In festo corporis domini* Pange lingua gloriosi corporis	3	H
317 *bis*	303	(292*r*°)	In dedicatione ecclesie Urbs beata Iherusalem	3	H
318	304	(292*v*°)	Ave maris stella	3	H
318 *bis*	305	(293*r*°)	In honore omnium sanctorum Criste redemptor omnium	+3	H

Composer	Concordances	Remarks
Lymburgia (A. de Lantins)	**O**, 52*v*°	Illeg. Publ. *PS*, 267 — Fol. 281*r*° illeg.
Lymburgia Binchois (Dunstaple in **Mu O**, **Mod B**)	**Mü O**, 7*v*°–8*v*°; **Mod B**, 133*v*°–134*r*°; **Ao**^{3}, 167*v*°–168*r*°; **Tr** No. 1048	Illeg. Publ. *DTO*, 76, 61 — Fol. 282*v*° illeg.
Dunstable	**Mod B**, 115*v*°–116*r*°; **Ao**^{3}, 217*v*°–218*v*°; **Tr** No. 1463	Publ. *DTO*, 7, 198; Riemann. *Komp.*, 126 — Fol. 284*r*° illeg.
Dunstable	**BU**, p. 84–85; **Mü O**, 63*v*°–64*r*°; **Mod B**, 81*v*°–82*r*°; **Ao**^{3}, 188*v*°–189*r*°; **Pemb**, IV*r*°; **Tr** No. 1465	Publ. *DTO*, 7, 190 — Fol. 285*r*° illeg.
Du Fay	**Mod B**, 58*v*°–59*r*°	Publ. *Dufay, Op. Om.*, 22; Besseler. *MMA*, 208 (frag.) — Fol. 286*r*° illeg.
Hymns		
Du Fay	**Mü O**, 85*v*°; **Mod B**, 1*r*°; **Tr** No. 1416; **CS 15**, 4*v*°	Publ. Besseler. *MMA*, 201; *DTO*, 7, 161; Gerber, 5
Lymburgia		Fol. 287*r*° illeg.
Du Fay	**Mod B**, 1*v*°–2*r*°; **MC**, 25*r*° (p. 295) **SP**, 180*r*°; **Tr** No. 1493; **CS 15**, 5*v*°–6*r*°	Publ. *DTO*, 7, 160; Gerber, 5
Du Fay	**Mod B**, 3*v*°–4*r*°; **Ao**^{3}, 219*r*°; **Tr** No. 1583; **CS 15**, 9*v*°–10*r*°	Publ. *DTO*, 7, 163; Gerber, 6 — Illeg.
Lymburgia		2 strophes in polyphony — 2nd version *Fb*
Du Fay	**Mod B**, 8*v*°–9*r*°	Publ. Gerber, 11 — Illeg.
Du Fay	**Mü O**, 55*r*°; **Mod B**, 9*v*°–10*r*°; **MC**, 30*r*° (p. 305); **FM 1**, 5*v*°–6*r*°; **SP**, 183*r*°; **Tr** Nos. 1389, 1823; **CS 15**, 29*v*°–30*r*°	Publ. *DTO*, 7, 167; Gerber, 12
Du Fay	**Mod B**, 11*v*°–12*r*°; **MC**, 32*r*° (p. 309); **SP**, 183*v*°; **Tr** No. 1376; **CS 15**, 32*v*°–33*r*°	Publ. *DTO*, 7, 163; Gerber, 13 — Illeg.
Feraguti (Dufay)	**Mod B**, 10*v*°–11*r*°; **Tr** No. 1584; **CS 15**, 34*v*°–35*r*°: all first strophe only	2 strophes in polyphony — Publ. *DTO*, 7, 165; Gerber, 14 — Fol. 291*r*°: « verte residuum » — Partially illeg.
Du Fay	**Mod B**, 14*v*°–15*r*°; **CS 15**, 68*v*°–70*r*° (3 versions)	Publ. Gerber, 15 — Partially illeg.
(Dufay)	**BU**, p. 25; **Mü O**, 81*v*°; **Mod B**, 4*v*°–5*r*°; **Tr** No. 1579 (new *T*, *Ct*); **CS 15**, 42*v*°–43*r*°	Publ. *DTO* 53, 22; Gerber, 18, 28 — 2 versions: *T*, *Ct* and *T*, *Fb*
Du Fay		*C* identical with following work, *T* different — Illeg.

Number As in codex		Folio	Incipit	Voices	Species
319	306	(293v^{o})	In honore omnium sanctorum Criste redemptor omnium	3	H
319 *bis*	307	(294r^{o})	In honore angelorum Tibi Criste splendor patris	+3	H
320	308	(294v^{o})	In honore sancti Iohannis baptiste Ut queant laxis resonare fibris	3	H
320 *bis*	309	(295r^{o})	In honore apostolorum Petri et Pauli Aurea luce et decore roseo	3	H
321	310	(295v^{o})	In honore apostolorum Exultet celum laudibus	3	H
321 *bis*	311	(296r^{o})	In natale unius martiris Deus tuorum militum	+3	H
322	312	(296v^{o}–297r^{o}	In natale plurimorum martirum Sanctorum meritis inclita gaudia	3	H
322 *bis*	313	(297r^{o})	In natale confessorum Iste confessor domini sacratus	+3	H
323	314	(297v^{o})	In natale virginum Virginis proles opifexque matris	+3	H
3	315	(298r^{o})	Ihesu corona virginum	+3	H
					Section G: Sequences
324–325	316	(298v^{o})–299v^{o})	Letabundus exultet fidelis	3	S
			Fasc. 29		
326	317	(300r^{o}–301r^{o})	Prosa de sancto spiritu Veni sancte spiritus	3	S
327–328	318	(301v^{o}–304r^{o})	Magnificat	3	LiC
329	319	(303v^{o}–305r^{o})	Magnificat de 2^{o} tono	+3	Li
330	320	(304v^{o}–305r^{o})	Magnificat de sexto tono	2	LiC
331–332	321	(305v^{oo}–306r^{o})	Magnificat	3	LiC
333	322	(306v^{o}–308r^{o})	Magnificat	3	LiC
334	323	(307v^{o}–308r^{o})	Magnificat	3	LiC
335	324	(308v^{o}–309r^{o})	Magnificat Prosa de beata virgine	+3	LiC
336–337	325	(309v^{o}–310v^{o})	Mittit ad virginem	3	S
					Section H: Two
	326	(311r^{o}) 224r^{o}	O felix templum iubila	(3)	Mo
338	327	(311v^{o}–312r^{o}) 224v^{o}–225r^{o}	Venite adoremus dominum Salve sancta eterna trinitas	4	Mo Is
339	328	(312v^{o}) 225v^{o}	Sub Arturo plebs vallata	(3)	Mo Is

Composer	Concordances	Remarks
Du Fay	**Mod B**, 15*v*°–16*r*°; **MC**, 41*v*° (p. 328); **Tr** Nos. 781, 1448, 1580; **CS 15**, 50*v*°–51*r*°, 7*v*°–8*r*°	Publ. *DTO*, 7, 160; Gerber, 20
Du Fay		Illeg.
Du Fay	**Mod B**, 12*v*°–13*r*°; **Tr** No. 1585; **CS 15**, 37*v*°–38*r*°	Publ. *DTO*, 7, 167; Gerber, 16 — Illeg.
Du Fay	**Mod B**, 13*v*°–14*r*°; **SP**, 184*r*°; **CS 15**, 39*v*°–40*r*°, 41*v*°–42*r*°	Publ. Gerber, 17 — Illeg.
Du Fay	**Mü O**, 71*r*°, 73*r*°; **Mod B**, 17*v*°–18*r*°; **FM 1**, 11*r*°; **SP**, 187*v*°; **CS 15**, 53*v*°–54*r*°, 55*v*°–56*r*°	2 versions: *T*, *Ct* and *T*, *Fb* — Publ. Gerber, 20 — Illeg.
Du Fay	**Mod B**, 19*v*°; **SP**, 185*v*°; **CS 15**, 56*v*°–57*r*°	Publ. Gerber, 22, 29
Du Fay	**Mod B**, 18*v*°–19*r*°; **Tr** No. 1581; **CS 15**, 58*v*°–59*r*°	Publ. *DTO*, 7, 166; Gerber, 23
Du Fay	**Mod B**, 20*r*°; **Tr** No. 1582; **CS 15**, 62*v*°–63*r*°, 63*v*°–64*r*°	Publ. *DTO*, 7, 163; Gerber, 24, 30
Lymburgia		
Dufay	**Mod B**, 20*v*°; **CS 15**, 66*v*°–68*r*° (4 voc.): all anon.	*C* = *C* of *Deus tuorum militum* — Publ. Gerber, 30 — Illeg.

and Magnificat

Du Fay		
Du Fay	**Mü O**, 88*v*°–89*r*°; **Ao**^{3}, 185*v*°–186*r*°	
Lymburgia		
Lymburgia		
Lymburgia		Fol. 30*r*° illeg.
Lymburgia		*T*, *Ct* illeg.
	Mü O, 119*v*°–120*r*°	*T*, *Ct*, illeg.
Feragut		

Duplicate Folios

(Ciconia)	= No. 216	*C*, *Ct* only
Carmen	= No. 217	
Jo. Alani	= No. 218	Frag. *Tr* only

THE FRENCH ACADEMIES OF THE SIXTEENTH CENTURY

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Quite early in every field of historical research comes a moment when an attempt at synthesis, at integrating a mass of specialized work should be made — if only so that further research can proceed on productive lines. For any work of detailed research must imply some more general historical theory. The only result of trying to avoid the inevitable dangers of such a theory is that one unconsciously adopts an often unnecessarily antiquated and erroneous one. These attempts at synthesis must always run the risk of containing a great deal that will later be discarded and is now doubtful. One of the chief causes of this risk is that any historical subject is connected with a multitude of other subjects (ideally, with the whole range of human activity), and that the integrating scholar, outside his own field, must depend on second-hand knowledge. It is here that is required the rare combination of the scepticism, respect for minute accuracy, and bibliographical cunning of a trained research worker, with very wide, even encyclopaedic interests and general reading.

This combination is realized to a remarkable degree in the author of this book, and is characteristic of the aims and practice of the institution with which she is associated and which publishes her work. The theme of Miss Yates' book is, as it were, an historical reflection of the idea just exposed: the Renaissance ideal of an encyclopaedic culture that should include and connect together every spiritual faculty of man. She traces the history of attempts in France to put this ideal into practice from their origins in Neo-platonic Florentine academies of the later 15th century onwards, at the same time constantly relating these attempts to the surrounding political, religious and literary history. Whilst a detailed external history of 16th-century French academies is provided, and a very interesting sketch of those of the 17th century, the main object of following the development and practical results of this ideal is never lost.

The centre of this encyclopaedic culture was music. For the Platonic sense of this word includes all the liberal arts and sciences, and this usage

is backed up by the Platonic-Pythagorean metaphysic which interprets both the whole universe and the microcosm of man's soul in terms of number and harmony. Thus music, both in its more restricted, modern sense, and as the symbol of an all-embracing philosophical and educative system, naturally takes a very important place in the history of these academies. Here is the chief case where Miss Yates has been obliged to go outside her own (already very wide) field and depend, as far as music in its modern sense is concerned, on secondary authorities. Since it happens that some of my own work, published in the *Music Review,* has, I am proud to say, been of use to her, it is difficult for me to give an unbiassed judgment on the value of this book as a contribution to musical history. I shall therefore merely try to indicate very briefly what ground is covered and in what manner.

The main subjects of the book are the Académie de Poésie et de Musique, founded by Baïf and Courvile in 1570, and later academies or other cultural activities more or less directly connected with it: the Pléiade, the Académie du Palais of Henri III, the Balet de la Royne of 1581, Ronsard's funeral, projects for academies in the earlier 17th century, and finally the Académie Française and the later academies founded under Colbert and Louis XIV, in so far as they are connected with 16th century academic traditions.

The specifically musical parts of the work are chiefly those which deal with Baïf's academy. Miss Yates, in describing the musical theories underlying Baïf's enterprise, uses most of the sources mentioned in my articles, adds considerably to them, interprets them on a much wider, more philosophical level than I had attempted, and discusses those closely connected with Baïf's movement much more fully, notably Pontus de Tyard. One extremely important omission of mine is filled up: the direct and indirect influence on French musical humanism of Ficinian neo-platonism. Another new and important field opened up by Miss Yates is the connection between the French musical humanists and eirenic movements, liberal forms of the counter-reformation, and even the « politiques » who brought Henri IV to power. This is a typical example of the many fruitful lines of future research that are to be found in this work — another and closely related one is the symbolism and politico-religious purposes of 16th century Ballets de Cour.

Lest this review should seem insipidly eulogistic, I wish to mention a few of the points on which I disagree and of the cases where I think omissions have occurred.

As regards the relation of Baïf's academy to the Académie du Palais of Henri III, the evidence seems to me too doubtful and muddled to justify the positive assertion that the latter was a continuation or an extension of the former; and I think it over severe to qualify the view that Baïf's academy came to an end with Charles' IX death as a « legend ». Both are possible interpretations of the very confusing data available, which Miss Yates does indeed present in their entirety.

The encyclopaedic character of Baïf's academy should also, I think, be asserted more tentatively. The evidence rests solely on one passage in Mersenne, who, though he was closely connected, through Mauduit, with Baïf's movement, was writing fifty years later.

When dealing with the end of the 16th and beginning of the 17th centuries, Miss Yates might have made more of the fact that Rapin and Caillier made a serious attempt to revive *vers mesurés.* And Sauval's detailed account of Mauduit's projected Académie de Sainte Cécile deserves more than one little footnote.

But these are very minor points in a work of such great scope and of such abundant, accurate documentation. To have combined such breadth of view and accuracy of detail in a style that is neither obscure nor overprecise is a rare achievement, and the result should be of the greatest value to students of 16th century musical theory, and indeed of 16th century music in general. For, though Miss Yates very wisely avoids, as far as possible, aesthetic or technical discussion of the music in question, she suggests many possible lines for more specifically musical research by providing so completely the historical setting — political, social, religious, philosophical, artistic — of French 16th century music.

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London.

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The Bibliography is prepared by the collaboration of Suzanne Clercx, Brussels; Leonard Ellinwood, Washington, D. C.; Federico Ghisi, Florence; François Lesure, Paris; Bruno Stäblein, Regensburg; D. P. Walker, London, and one or two others.

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CORRIGENDA

The following corrections refer to the article, « Anselmi's Treatise on Music Annotated by Gafori », by Prof. Jacques Handschin in the last issue of *Musica Disciplina.*

P. 125, line 18: change H 145 inf. to H 165 inf.

P. 130, line 8 from bottom: after second « cum » insert - [to be cancelled].

P. 134, line 18: « and here it appears that they occupy a different place that on the Cithara ».

P. 136, line 9 from bottom: after the first « ejus » insert — [cancelled by Gafori?].

P. 136, line 7 from bottom: change « qualitates » to « qualitate s. ».

P. 136, line 2 from bottom: change « Es » to « Est ».

P. 137, line 8 from bottom: change « referring » to « he is referring ».

P. 138, line 11: « relation » instead of « relaeion ».

P. 139, line 22 from bottom: change « con » to « con- ».

Torre di Bellosguardo, Summer Session, 1948, of the Institute.

THE SECOND SUMMER SESSION, 1948

The second Summer Session of the Institute was held in Florence, at the celebrated Mediaeval-Renaissance Villa, Torre di Bellosguardo. It was attended by members from England, France, Italy, Sweden, Switzerland, United States.

The Staff: Jacques Handschin, Yvonne Rokseth, Guillaume de Van, Armen Carapetyan

The Courses:

Perotinus and his School
« Anonymous IV »
The Origins and Development of the Polyphonic Mass
The Theorists of the So-Called Ars Nova
The Music of the 15th Century
Josquin des Près
Theory and Aesthetics of the 16th Century
Collegium Musicum

A notable advantage of the Second Session over the First was afforded by the magnificent Torre di Bellosguardo (once having belonged to Guido Cavalcanti and attended by his friend Dante), where staff and members lived together, and where took place all lectures and performances of the Session. An outstanding result was the daily singing, by virtue of which an enormous repertory of music from Organa to Palestrina was heard.

Special papers were read also by the members, as, for example, by Nino Pirrotta (Rome) on Lauda, and by François Lesure (Paris) on the Italian violin in France during the 16th century.

THE THIRD SUMMER SESSION

As each Session requires much planning and organization a whole year in advance, and as present conditions pose too many and too great difficulties, it is thought advisable to hold the Third Session only in 1950; it is hoped that by then facilities for transatlantic travel (affecting the American members) will have been improved, and the great problem of currency (for the European members) eliminated. Above all, it is hoped that by then the continued threat of war, which tends to paralyze all, will have ceased. An announcement regarding staff and courses will be made in time.

COMMUNICATIONS

The German Folk Music Archives (Deutsches Volkslieder Archiv) Freiburg I. B. R.

Professor John Meier of Freiburg reports on the work of the German Folk Music Archives and quotes the following from the Proceedings of the International Folk Music Council, held at Basel in September 1948:

« The International Folk Music Council desires to place on record its appreciation of the valuable work that has been done by the German Folk Music Archives in the comparative study of folk song as well as in the collection of German folk songs.

Furthermore the Council wishes to bring to the notice of all who are interested the difficult situation of the Archives and its urgent need of assistance in order that it may continue its important activities ».

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Institut für Musikforschung, Regensburg

Dr. Bruno Stäblein writes that within this year will appear publications by this Institute. These will consist of the series, « Monumenta Monodica Medii Aevi », another series of works on folk-music, and still another one, of a practical nature, « Musica Divina ».

Of the first series, the first volume will be « Melodies of the Mediaeval Hymns of the Occident ». The second series will be inaugurated by the articles and essays of Kurt Huber. The first volume of the third series will concern the four Marian Antiphons (1656) of Cavalli.

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Institut für Musikforschung - Gross-Berlin.

Dr. Alfred Berner reports on the reestablishment of this Institute (formerly Staatlichen Institute für Deutsche Musikforschung), and on its intentions for resumed work.

Of the Institute's collections only little is left, among which a part of the collection of instruments, but with time and collaboration a new equipment and new activity are expected.

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